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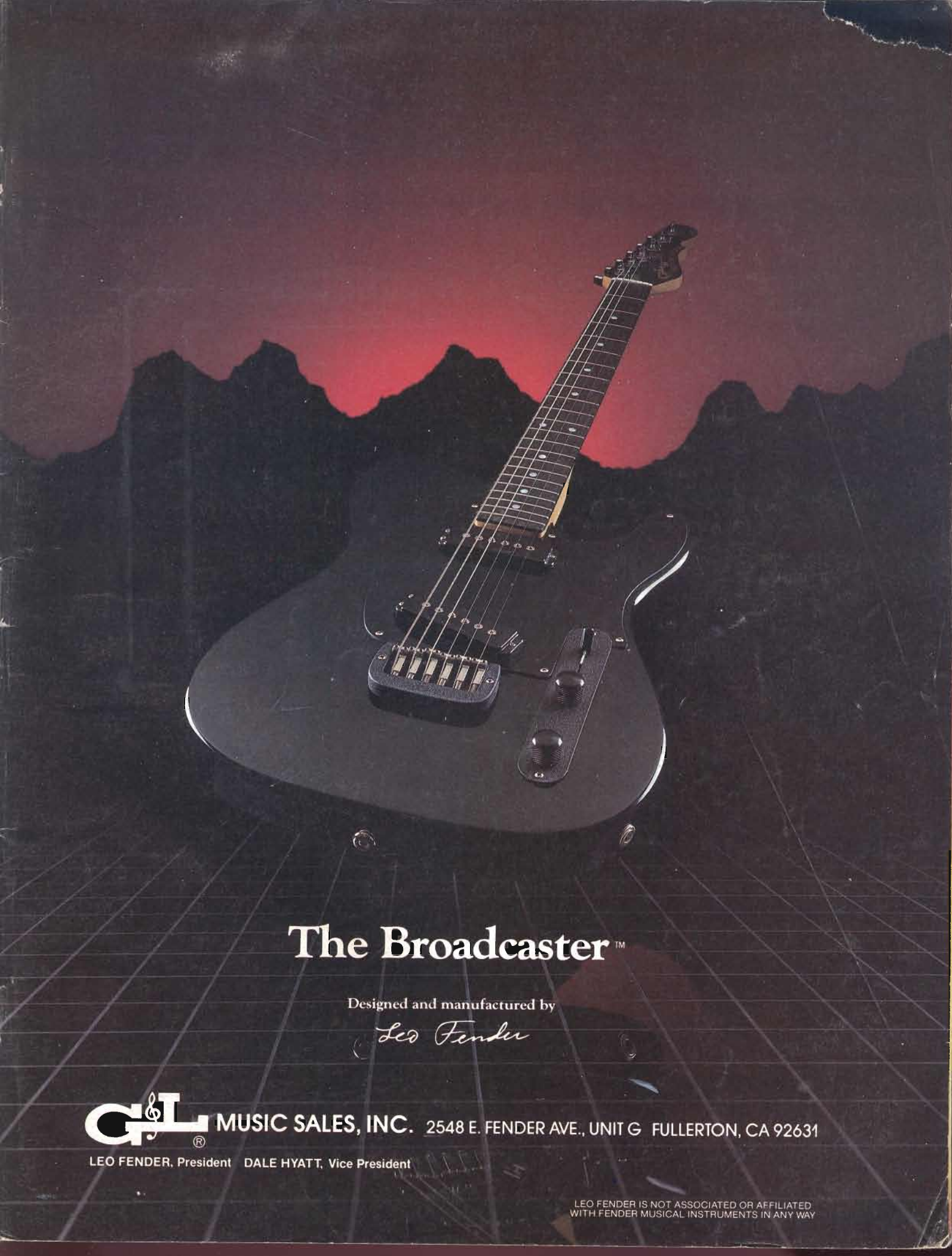
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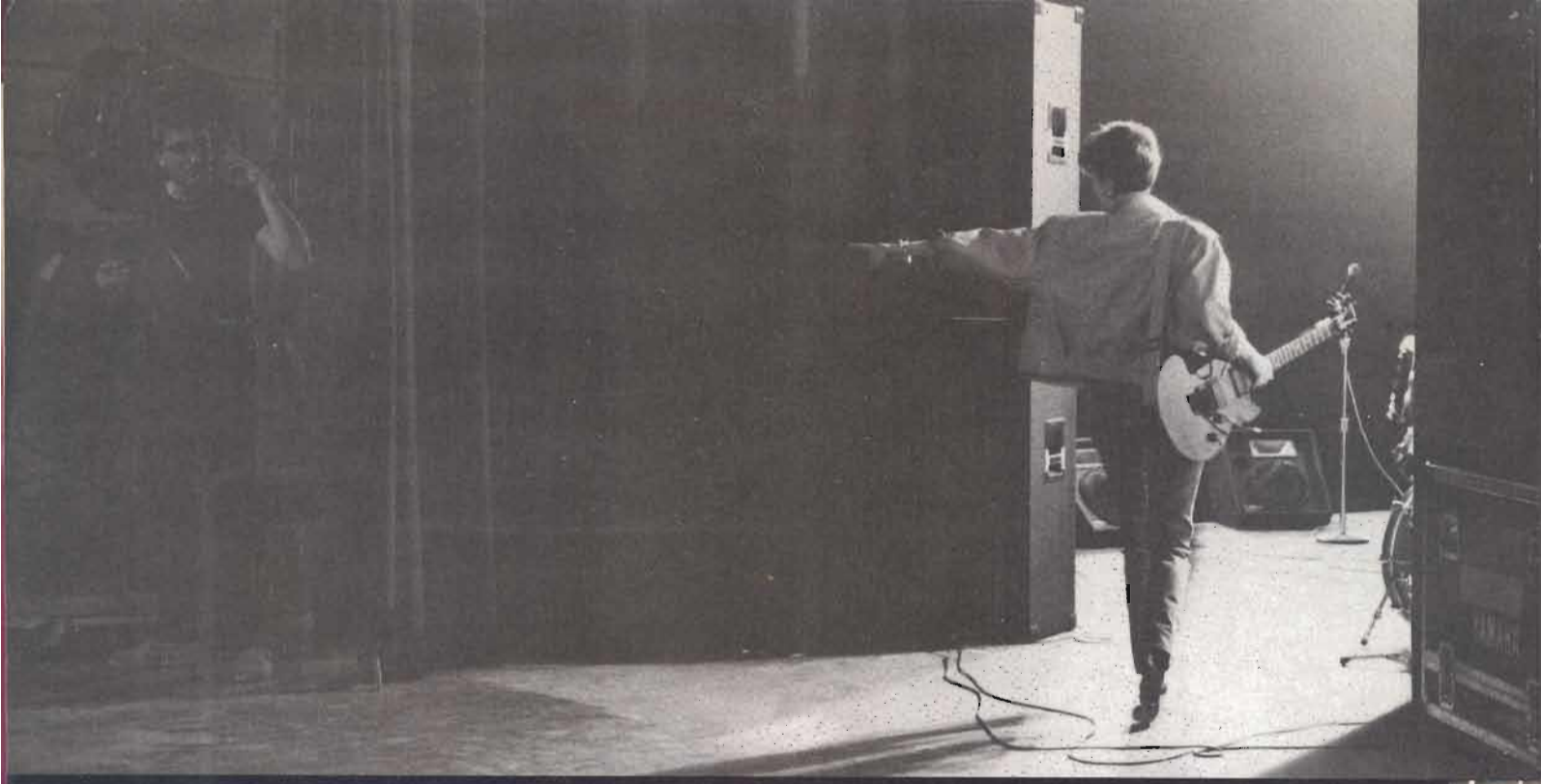

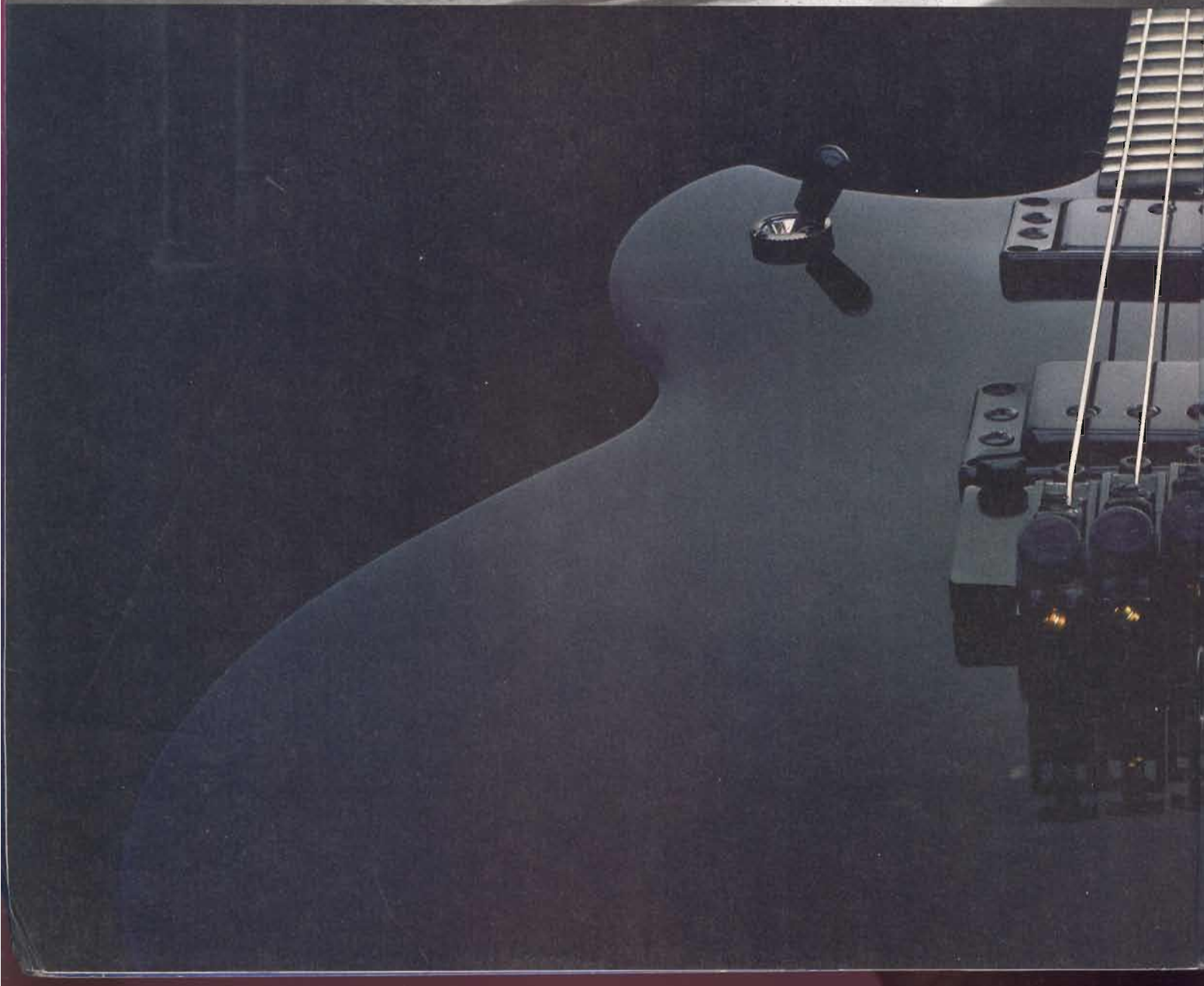

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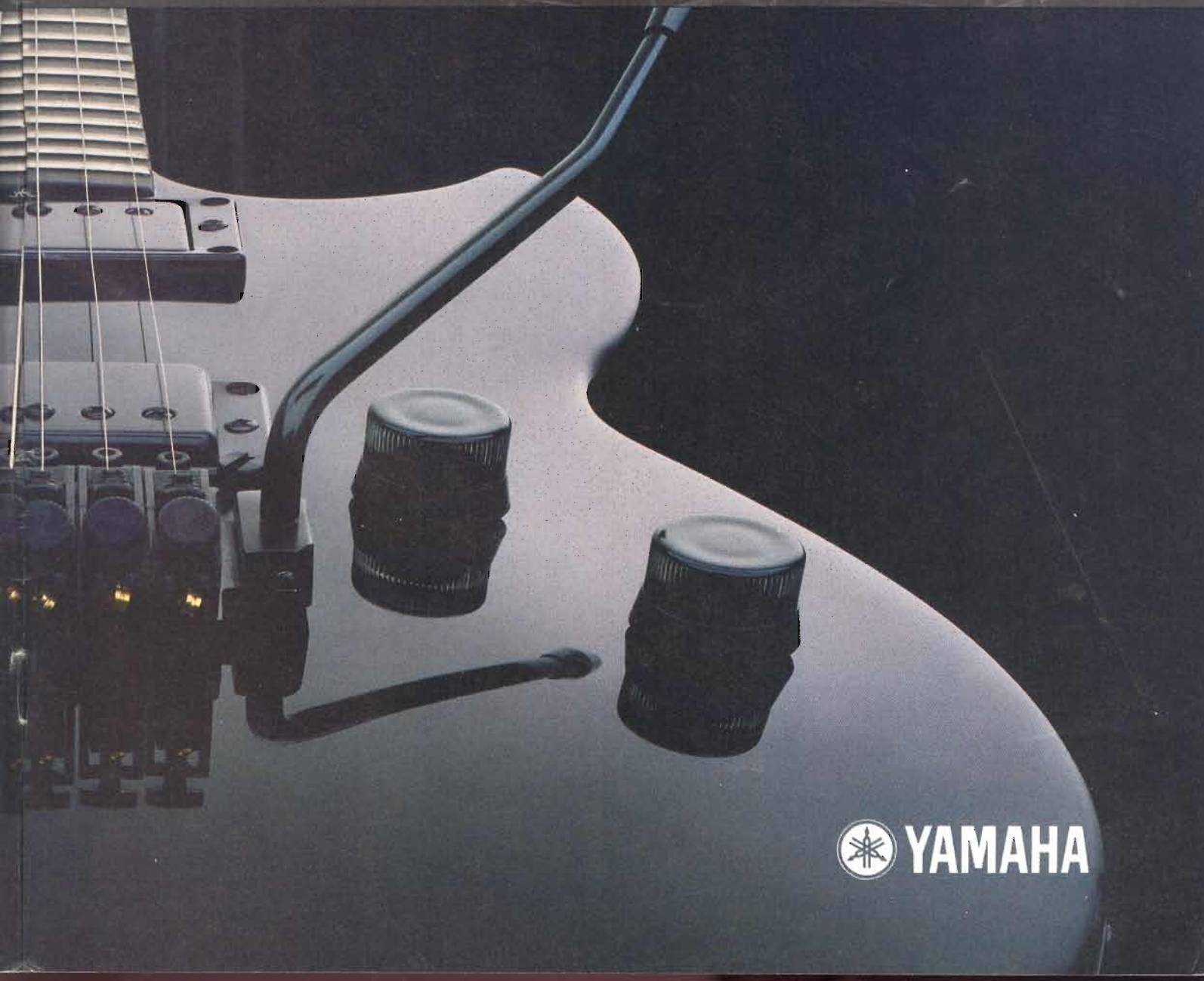
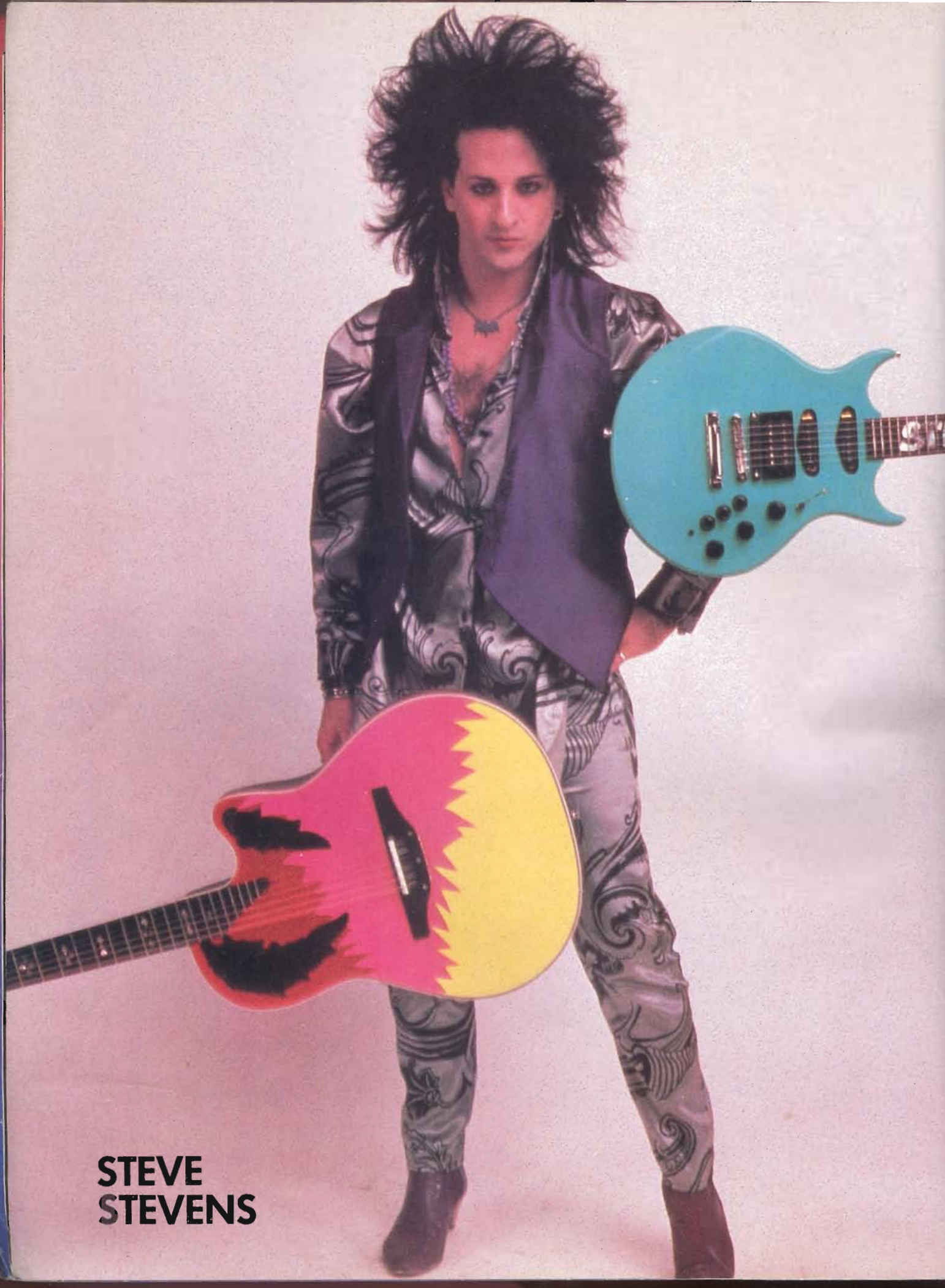




STEVE
STEVENS

Dave Plastik

CURRENT EVENTS

GUITAR GETS BASS

We hear you out there in unrequited bass land. As the letters poured into our offices over the last few months, the message emerged loud and clear. More bass! More bass! Like a primitive tribal chant, the sounds resounded down the Hudson, resulting in the hoped for solution to the problem. Starting in next month's issue, *every song in* **GUITAR** *will come complete with its corresponding bass line!* Yes, that's 4 bass lines per issue, a 300% rise in bass lines. If you want to get particular, those bass lines will be *You Shook Me All Night Long*, by AC/DC, *Honky Tonk Woman*, by the Stones, Ratt's *Wanted Man* and the Allman Brothers' version of *Statesboro Blues*. (Guitar arrangements included, too, of course.)

WHAT PRICE SUCCESS/Y&T, MOTLEY CRUE

It seems a mild irony at the least, that most heavy metal bands go to great lengths making excuses when their efforts to reach a wider audience have been rewarded by that ultimate leveler the hit single. To wit, a couple of illustrative comments by a couple of our heavier players in two most definitely worthy bands.

Mick Mars (Motley Crue): "There are some bands who wimp out, and that's where I think the kids lose their loyalty. *Smoking in the Boys Room* became a popular by accident. It was just something we did. Some bands go for the money and if the kids like it they like it and if they don't....We're always into what the kids want. I think Judas Priest were borderline chumping out when they did *Breaking the Law*. But it's still a good song, still metal. It was the only Judas Priest song I've ever heard on the radio. They're not about to chump out, and neither are we. I mean, I like to listen to jazz and funk and guys like Michael Bloomfield, but if I were to sneak anything like that into my playing for Motley Crue, that would be like chumping out."

Dave Meniketti (Y&T): "We haven't abandoned what we do. *Summertime Girls* came out sounding the way it did, and instead of being paranoid and saying, well no, we shouldn't do it because it's not so heavy, we said, what the hell. We wrote it, it sounds great, let's leave it the way it is. Previously, we always had a couple of songs that were commercial on each record, but we got so paranoid that we never let the song be what it could be. We'd try to hide it, heavy it up.

"I found us under pressure from this heavy metal thing for the last couple of years, almost like we were holding ourselves back, and that's the last thing we want to do. The fact of the matter is that we do write heavy metal and we do write melodic stuff. If we discourage maybe a couple of thousand of our fans, maybe we'll encourage a couple of hundred thousand."

Of course, Dave did finally have to address himself to the great lurking fear that lives in all heavy metal fans, that once a keyboard enters your sound, sell-out city is just around the bend. He chuckled as he recounted the exact anecdote that would cause the Y&T faithful to shudder in their studded boots. "We had a friend who played in Eddie Money's band," he said. "He came down and we said, All we want you to do is put a little something over the chords. Then the producer said, why don't you try this little thing on the verse? Why don't you try this on the bridge? After we got through with it, he ended up playing the whole song."

On the next Y&T album, already in the can, you can hear keyboards on two cuts.

WE GOT WINNERS

People actually win through **GUITAR** Magazine! Loyal readers of the magazine over the last few months may be interested to learn that the winners have been named in the Shure Sweepstakes and the Kahler Bridge to Stardom contests, in addition to the Stroh's Superstar Talent Search. Not to keep you in suspense any longer, Shure Brothers awarded Anthony Bonfigli, of Turnersville, NJ and Rosemary Todasco, of Bloomingdale, IL $2,500 in cash and their choice of five Shure PE series mikes. Jeff Loven, out of Minneapolis, and the band, Obsession, garnered a record audition for his group with EMI-America. Kahler flew him out to the NAMM Show in New Orleans, where he played with Jerry Peek, erstwhile bassist for Steve Morse. Meanwhile, Stroh's tabbed Connie Brannock, of Salt Lake City, for a $25,000 prize package, including a contract with MCA and an Akai Micro Studio System.

MORE CONTESTS

If you weren't among the lucky winners listed above, there's still a chance for you. CMJ is conducting a nationwide talent search through college and progressive radio. The 10 best unsigned bands will be showcased on an Epic album entitled, **America's Best Undiscovered Artists** and one will be tabbed Undiscovered Artist of the Year at the CMJ New Music Awards ceremony on Novemer 9. Since the radio stations themselves will be selecting their favorite unsigned bands, hopeful con-

tenders have no choice but to lay back and wait to be discovered.

ROCKSCHOOL

The sunrise semester will never be the same. Not after you attend your first rock guitar class on the PBS program, ***Rockschool***. To be shown in most areas starting in October, the premise behind the program is that actual rock stars may well be the best teachers of this not quite venerable artform. Thus, guest artists like Gary Moore, John Entwistle and Ian Piace have been lined up to appear on the program (already a hit in England) to help bands perfect their craft and explore the blues, heavy metal, funk, reggae and new wave. As Steve Morse would advise: stay tuned.

THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country.

POSITION THIS MONTH	POSITION LAST MONTH	GUITARS
1	1	FENDER
2	3	KRAMER
3	2	IBANEZ
4	5	YAMAHA
5	6	GIBSON
6	7	SCHECTER
7	—	ARIA
		BASSES
1	3	PEAVEY
2	2	FENDER
3	5	YAMAHA
4	—	HONDO
5	4	KRAMER
6	—	B.C. RICH
		AMPS
1	1	PEAVEY
2	3	MARSHALL
3	—	YAMAHA
4	—	FENDER
5	2	ROLAND
6	—	MESA-BOOGIE
		EFFECTS
1	1	BOSS
2	3	DOD
3	2	IBANEZ
4	5	KORG
5	—	ARION
6	—	ADA

WHAT'S HOT: Hohner basses, Casio keyboards, Yamaha DX-7, Arion Metal Master, Fostex 4-Track, Rocktron, Hush, Schecter Mercury guitars, the new Dod rack.

SHORT NOTICES

Watch for Tony Iommi's solo project, which is in the Jeff Beck **Blow by Blow** instrumental tradition....How about that impromptu jam heard at the NAMM show last June. It was after Bugs Henderson & the Stratoblasters, which had been presented by Seymour Duncan, Schecter Guitars and Fostex. Here's a list of the folks who jumped onstage afterward to jam: Edward Van Halen, Brian May, Rudy Sarzo, Seymour Duncan, Ted Nugent, John Entwistle and Arlen Roth.

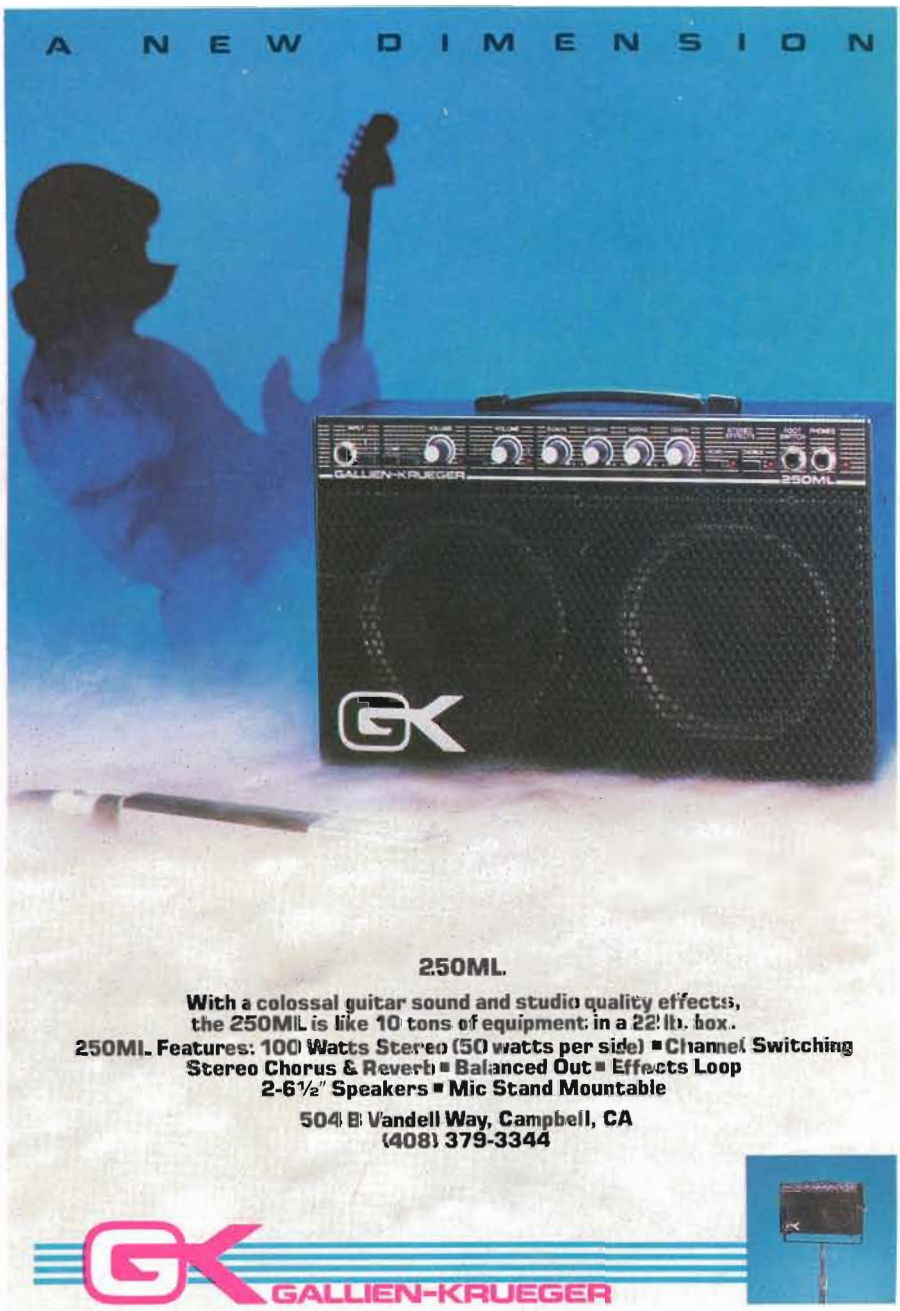
We're not guaranteeing the same caliber of performers, but there's a similar guitar confab going on virtually as we speak in L.A. It's called the L.A. Guitar Show and Product Review, presented by Diving Duck Productions in association with Music Connection (a mighty fine magazine). It's happening October 5 & 6 at The Merlin Inn, 2005 N. Highland Ave., Hollywood, CA.

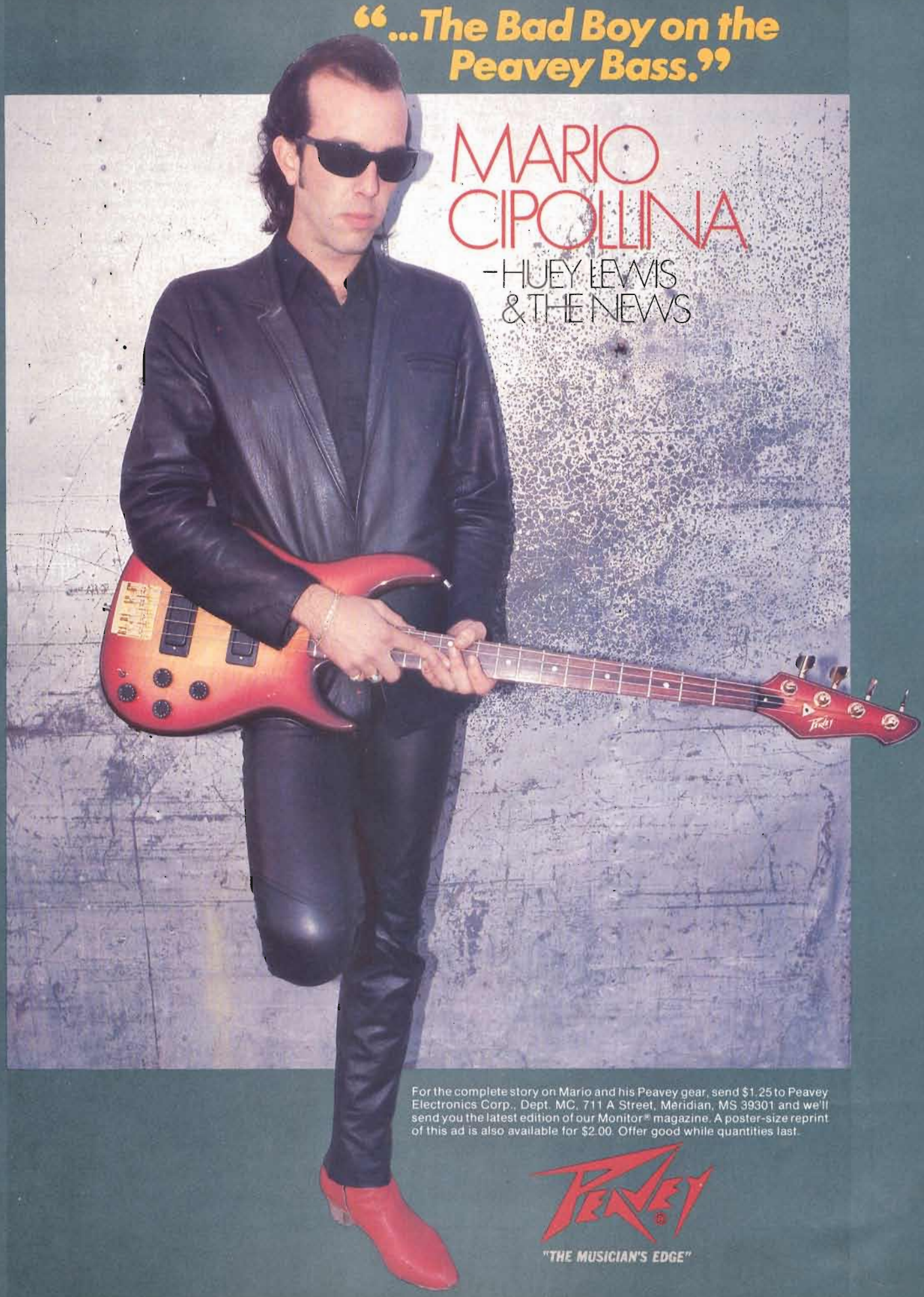
....A couple of interesting books to hit the racks, are ***Constructing A 5-String Banjo***, by Roger H. Siminoff (put out by Hal Leonard Books) and ***Wes Montgomery*** a biography by Adrian Ingram (from Ashley Mark Publishing)...

GUITAR would like to welcome ace Alcatrazz guitarist Steve Vai to the ranks of our Practicing Musicians. Look for his debut Guitar Secrets column on Page 71.

CORRECTION

In the June '85 issue of **GUITAR**, Bob Rose mistakenly listed the list price of the Peavey Renown amplifier as $700, now off the market. The Renown 400, which replaced it, lists for $499.50

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Karl Esolen
Hancok, NY

Dear **GUITAR**,

I can't tell you how much I enjoyed your article on Rik Emmett in the June issue of **GUITAR**. I recently saw Triumph on their **Thunder Seven** tour in St. Louis and I don't think I need to say how awesome they are live. After reading your article, though, I not only enjoyed the show, but I also realized what Triumph is all about. Everyone should know by now what a truly fine guitarist Emmett is; if not, your article not only clarified that, but also explained what he is trying to accomplish. This was a very impressive work. Keep up the good reporting.

Paul J. Smith
Granite City, IL

Dear Editors,

Great to see the sheet music for *China Cat Sunflower* in your June issue. It's a good example of the rhythm and lead guitars complementing each other. The Grateful Dead are 20 years old and still searching for the lost chord.

David Hagemeister
Chaska, MN

Dear **GUITAR**,

The Tina Weymouth interview in the August issue was excellent. She really zeroed in on what it is like to be female and a bass player. Tina Weymouth is a great inspiration to me and to other female musicians everywhere.

Lori Jareo
Cincinnati, OH

Dear **GUITAR**,

In response to Twisted Sister's Mark "The Animal" Mendoza's Rock Climbing column in the July issue, I would like to comment on their perseverance. Being a guitarist myself, I can appreciate what these guys went through to get where they are. Last time I saw or heard from Twisted Sister live was at Zaffy's in 1978. It's been a long road for them (and Zebra), but it's good to see them making it. I guess all those incidents with record companies and setbacks are the price. Everyone can't live personal dreams, but maybe Twisted Sister can live a little bit of them for us all.

Jim Toth
Jackson, MS

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Lilburn, GA

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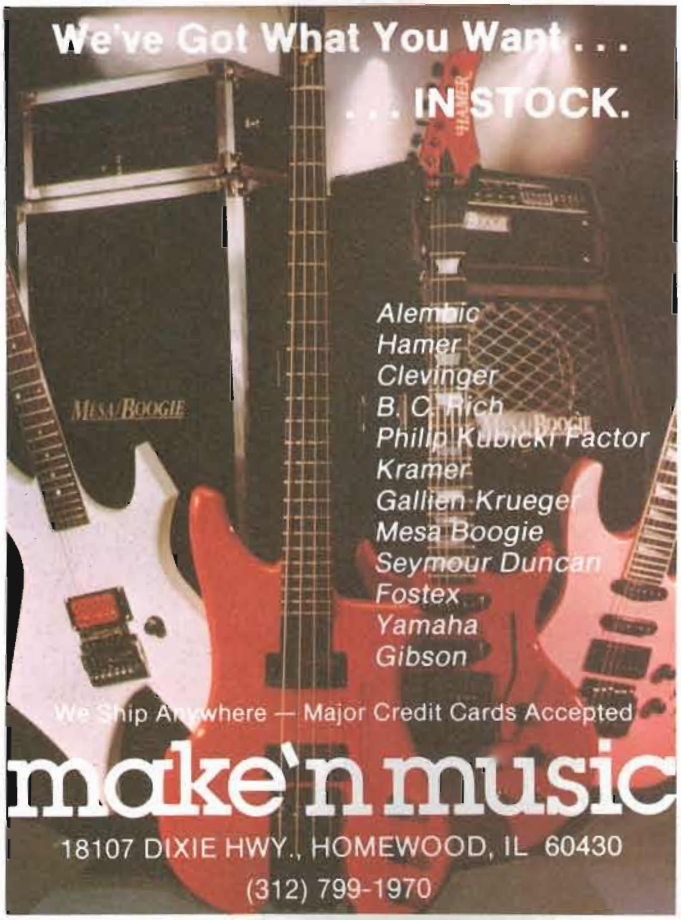

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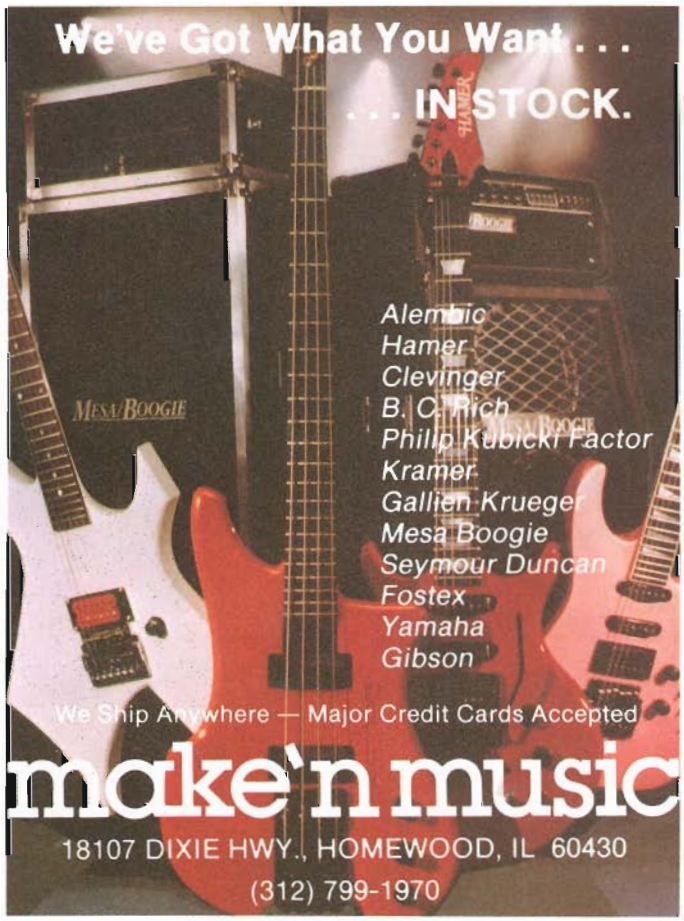

August). He said he would like to see some less technically advanced music. I think it would be an excellent idea to have an easier song to learn once in a while. Don't get me wrong; I love the challenge of working on advanced songs like *The Last in Line*, etc. But it would be great for morale to be able to master a song more quickly. I started playing guitar around the time of your premier issue and thanks to you I never gave up and I'm now able to play with confidence. **GUITAR** Magazine taught me how to play guitar. Thanks.

Mark Micciulla
Rockfall, CT

Dear **GUITAR**,

You've done a Classics issue and a Request issue, now I think it only fair you do an issue on Women in Rock. What I mean is Girlschool, Lita Ford, Joan Jett, Chrissie Hynde, Heart, Rock Goddess, Fanny, Madam X, She, etc. Maxine Petrucci of Madam X is one hot rockin' guitarist. Please consider this idea. As for your bass column, I think Gil Weston did a great job on *Wildlife* from **Screaming Blue Murder**. Check it out.

Allyson Ericson
Jackson Heights, NY

Dear **GUITAR**,

Pemberton Roach is correct in saying that the Doors and Cream differ from Judas Priest and Motley Crue. If you want guitar finesse, try listening to Iron Maiden, Dio, Night Ranger and Ozzy Osbourne (Jake E. Lee). If you want meaningful lyric content you should listen to Iron Maiden, Dio, Ozzy, Twisted Sister. If you want exciting, sometimes melodic, sometimes feeling-filled music, listen to Iron Maiden, Dio, Night Ranger, Ozzy Osbourne, Twisted Sister, Ratt, W.A.S.P. and AC/DC.

Pemberton Roach, you have not offended me, and I hope I have not offended you. I respect your opinion and hope you respect mine.

Greg Lauer
Portsmouth, VA

Dear Editors,

Regarding your guitar sheet music for *The Killing Floor*, the so-called "underground junk," by Chester Burnette; it was one of your better transcriptions. 29 different chords—Whoa! At the least I picked up on a few new chords—and all scales are based on chords. Thank you.

Louie Louis
Columbus, OH

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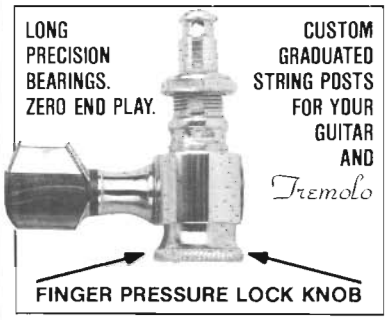

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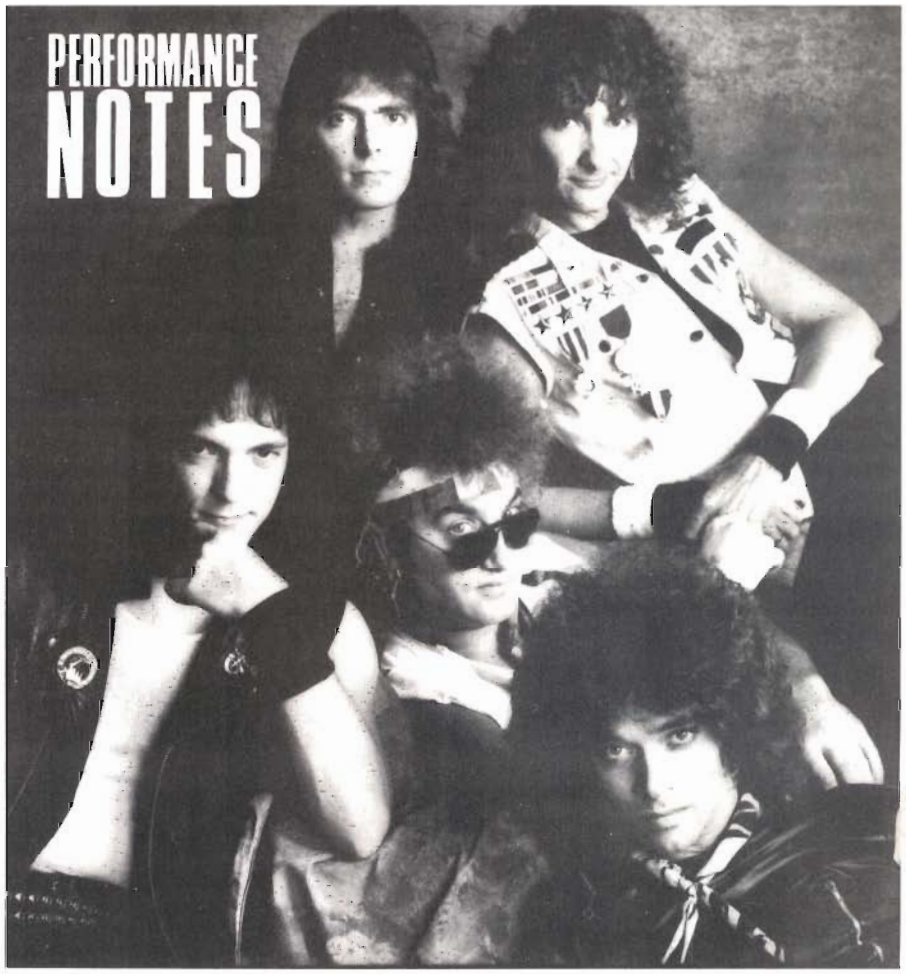


TURN UP THE RADIO

Here's a song which envelops simple, straight ahead rock'n'roll enthusiasm with an emphasis on a rock solid groove. The opening riff is played by first depressing the tremolo arm, and then releasing it slowly and evenly as 8th notes are struck on the low E string. The exact amount of travel has been notated, but this is not as important as capturing the right amount of rudeness (pick *hard*). The arm can be depressed by either the fret or the picking hand. If using the picking hand, use the palm and be careful not to raise and lower the arm with each pick. If using the fret hand, just reach under the neck and grab it.

Most of the guitar parts are doubled: Riff A is doubled by a second guitar, Rhythm Figure 1 is doubled by keyboards, and Rhythm Figure 2 (chorus) is doubled by a second guitar and keyboards, providing the extra crunch. Rhythm Figure 3 (during the solo) is played by guitar and keys.

As for the solo, Steve Lynch displays well thought out ideas and a very smooth execution. The solo is much like a mini composition, as it begins by modulating to a new key (A Mixolydian) and can be thought of as two sets of eight bars. The first set of eight builds gradually and ends with a great riff which moves smoothly from XXI (21) to XI (11) position, emphasizing larger than normal intervalic jumps. This leads into fretboard tapping which arpeggiates each chord in the cycle; and A and D/A chords are arpeggiated by sounding the 1st and 3rd intervals with the fret hand as the picking (tapping) hand alternates between the 5th and 6th. The Gadd9/A is first arpeggiated in this way and then arpeggiated by sounding the 3rd and 5th with the fret hand as the pick hand alternates between the root above and the 9th. When moving from one tapped riff to the next, concentrate on hitting the first tapped note cleanly, as this always falls on a downbeat. This also gives you a tiny bit of extra time to set up the fret hand. Don't be discouraged if you can't make these shifts smoothly at first; it takes time to develop a comfortable "feel" for moving tapped riffs around.

During the out chorus, Steve Plunkett displays some powerful singing and a ridiculous capacity for high notes. His first chorus of improv has been notated, and he sounds a little like someone we know (David Lee Roth, who has said this is one of his favorite bands). Fill three joins the out chorus on the repeats, and these unison bends fill out the arrangement and add to the climax of the song.

Andy Aledort

ACES HIGH

When it comes to creating the right parts to fit the many sections and moods in this epic tune, guitarists Dave Murray and Adrian Smith have their battle plan down cold. Tandem guitar riffs, played in harmony a third apart, constitute the instrumental sections, while twin-engine power chords drive most of the vocal accompaniment parts.

The intro starts with a pick-up that when seen on paper seems quite innocent, but if you

listen to the record, you will notice that the drummer accents that pickup as if it were the down-beat. Don't let this throw you. Count to yourself and be conscious of where you are on the beat so that you won't be taken by this surprise attack.

The raw power and unrelenting drive of the verse is due in part to the movement of the chords being in rhythm with the vocal. To further enhance the effect, the root note of each chord is the same note as the melody, therefore by using root-fifth chords the vocal line is consistently harmonized by a parallel 5th.

The section after the verse employs a spitfire, single line riff that animates the nature of the lyric. Here is a situation where a riff is more effective in supporting the lyric than a chordal accompaniment.

Each guitarist takes a 16 bar solo, both of which are primarily pentatonic minor. Here these boys pull out the big guns. The triplet figure starting at bar 9 displays tactful use of an arpeggiated keyboard-like riff, executed with a double pull-off to the open E string. Similarly, in the second solo, starting at bar 17, there is another open string pull-off riff, but in this case, the open B string is used as a drone effect against darts of single notes.

Watch out for the ritard section at the end of the song. Since the time here is very loose, it is a good idea to choose one member of the group to direct the cues so that you all land together.

Aces High is obviously not a lilting love ballad. Practice each section slowly, even if it means taking it a measure at a time. Then, start playing the sections together, increasing the speed as you get more proficient. Be patient and work hard. You'll be flying in no time.

Peter Seckel

MOOD FOR A DAY

Mood for a Day is a formal composition. For that reason it should be approached as a solo performance piece with the attitude that it should be learned cold and performed from memory. You will find this an especially hard piece if you have no experience with classical guitar technique. When I learned this years ago, I was mostly concerned with fingering and getting all the notes right. As far as tone and technique, I just did what I could. Don't worry if you can't use all of the fingers on your plucking hand. Use just as many as you comfortably can. My trick is to alternate between my index and second fingers for all of the upper lines, while my thumb takes care of the bass movement. Two exceptions which I found helpful were in the case of faster notes like the cadenza-like phrase beginning at bar 17: here I'll use only my thumb to achieve even execution. The other case would be to play the full chords of the intro, recap and the Bm which follows, with your thumb alone or possibly by alternating between downstrokes with the thumb and upstrokes played by the remaining four fingers.

The best way to deal with the grace notes is to completely ignore them. At first don't even look at them. Then, once you have the logic of the particular line, add the grace notes without obscuring the rhythm of the primary notes.

Some final tips: Learn the piece in sections. Once you get it under your hands, be sensitive to tone, dynamics, and possible changes of color by adjusting both your right hand position and its attack accordingly. Listen for the right contrapuntal balance. Lastly, don't let the piece play you. Learn it thoroughly by studying the harmonic progression from which the lines you are playing were derived.

Kenn Chipkin

CAUSE WE'VE ENDED AS LOVERS

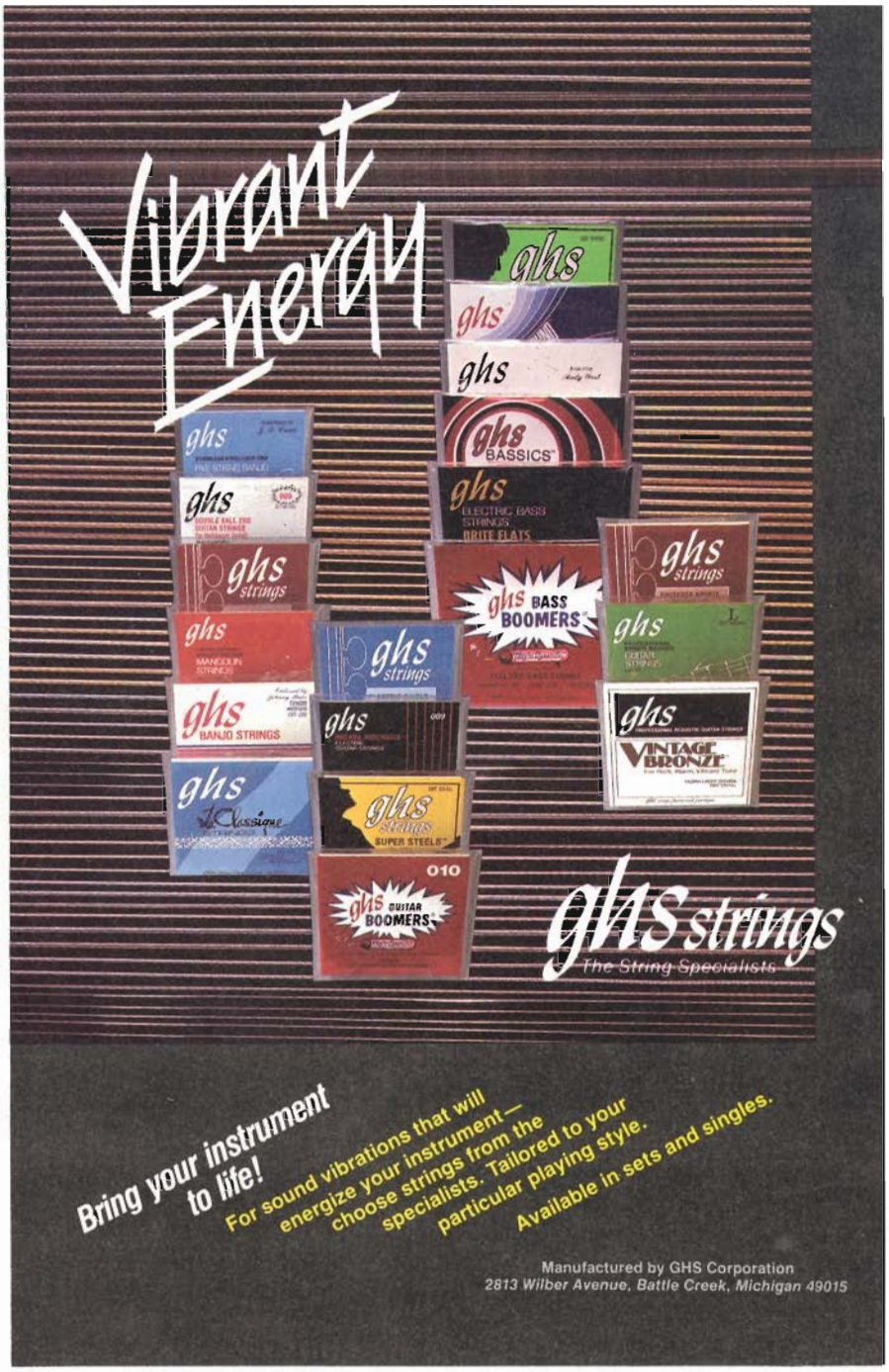
Working out this piece demands thought and sensitivity. You have quite a bit of bending business to attend to, so for the sake of your musicianship as well as the music, maintain an awareness of tone, attack, time, sustain and above all, intonation. Beck's natural affinity for perfect intonation and beautiful bends (especially his non-vibrato bend) is something to aspire to. This transcription is literal where bends, vibrato, slides and picking direction are concerned, so handle with care.

Note 1: For the consecutive trills in the solo, get that third finger to fly without sacrificing consistency.

Note 2: The phrase of sixteenth notes in VIII position may throw you by the way it falls in time. First learn it straight then work in an imaginary accent for each C. Once you've got the feeling of the phrase, remove the accents and play the notes equally.

Note 3: The main intent should be to bend the C as fast and as accurately a step and a half as possible. Don't worry too much about the A^b in the first bend, it was most likely unintentional.

Kenn Chipkin



IN THE LISTENING ROOM IRON MAIDEN

Musical selections by John Stix

With *Aces High* being the most requested song for inclusion in the magazine, we requested that Iron Maiden's guitarists, Dave Murray and Adrian Smith, drop by to hear some of the also rans In the Listening Room.

1 *Trouble* from **Out of the Cellar** by Ratt/Atlantic 80143

ADRIAN: This guy's a good player with a good guitar sound. When I listen to records, I always listen to the guitar. If the guitar sounds good and the player is happening, I enjoy it.

DAVE: The whole thing with the bass and drums is solid.

ADRIAN: It sounds almost live. Certainly there's a good ambient sound.

DAVE: With the guitar player hitting the harmonics and whammy bar, he's doing stuff I like.

GUITAR: This was Warren DeMartini's debut album.

DAVE: If this is his first album, then it's really good.

2 *Matchbook* from **Matchbook**, by Ralph Towner and Gary Burton/ECM 1056

DAVE: That was very nice, very musical.

ADRIAN: It was jazzy. My brother plays a bit of Spanish guitar and we sort of jam on it. The interplay between the two was really good.

DAVE: They were playing off each other very well. I don't know if it was worked out, but it seemed as if they were in the studio and had done it a few times. It's really good. Who is it?

GUITAR: Ralph Towner on guitar and Gary Burton on vibes.

ADRIAN: I've heard of Ralph Towner. I'd listen to this record.

3 *Scream of Anger* from **Wings of Tomorrow** by Europe/Hot LP 84004

ADRIAN: That's a hard driving tempo with a nice chug on the rhythm guitar and bass. There were chords over the top that really opened it up. This has some good bits in it.

DAVE: It has some nice touches. He's got lots of ideas in there and it chugged along nicely.

ADRIAN: It sounded a bit like Michael Schenker. This guy has done his homework and practiced. I like the solo. He was definitely going for it. Whoever it is is a very competent player.

4 *I Want a New Drug* from **Sports**, by Huey Lewis and the News/Chrysalis

ADRIAN: That's great pop and great sax playing.

DAVE: I could stay out dancing all night to this one. The last guitar solo was great. It fit perfectly with the song and nothing was out of place.

ADRIAN: There were all these catchy bits to the guitar and sax parts. This is my favorite of the ones we've heard. We'll cover this and release it in Britain for a hit!

DAVE: I like the bit at the end where Chris Hayes plays *Purple Haze*. It seemed like he had a great time doing it.

5 *Kid Gloves* from **Grace Under Pressure**, by Rush/Mercury 818476-1

ADRIAN: That was Alex Lifeson. I liked the guitar because of the big open ringing chords.

DAVE: I like it, but I'm a Rush fan anyway, especially with their early stuff. I liked the chord progression in this and the sound. The guitar sounded like it had some flange/echo in there, which is great because it sounds so big. It's real musical.

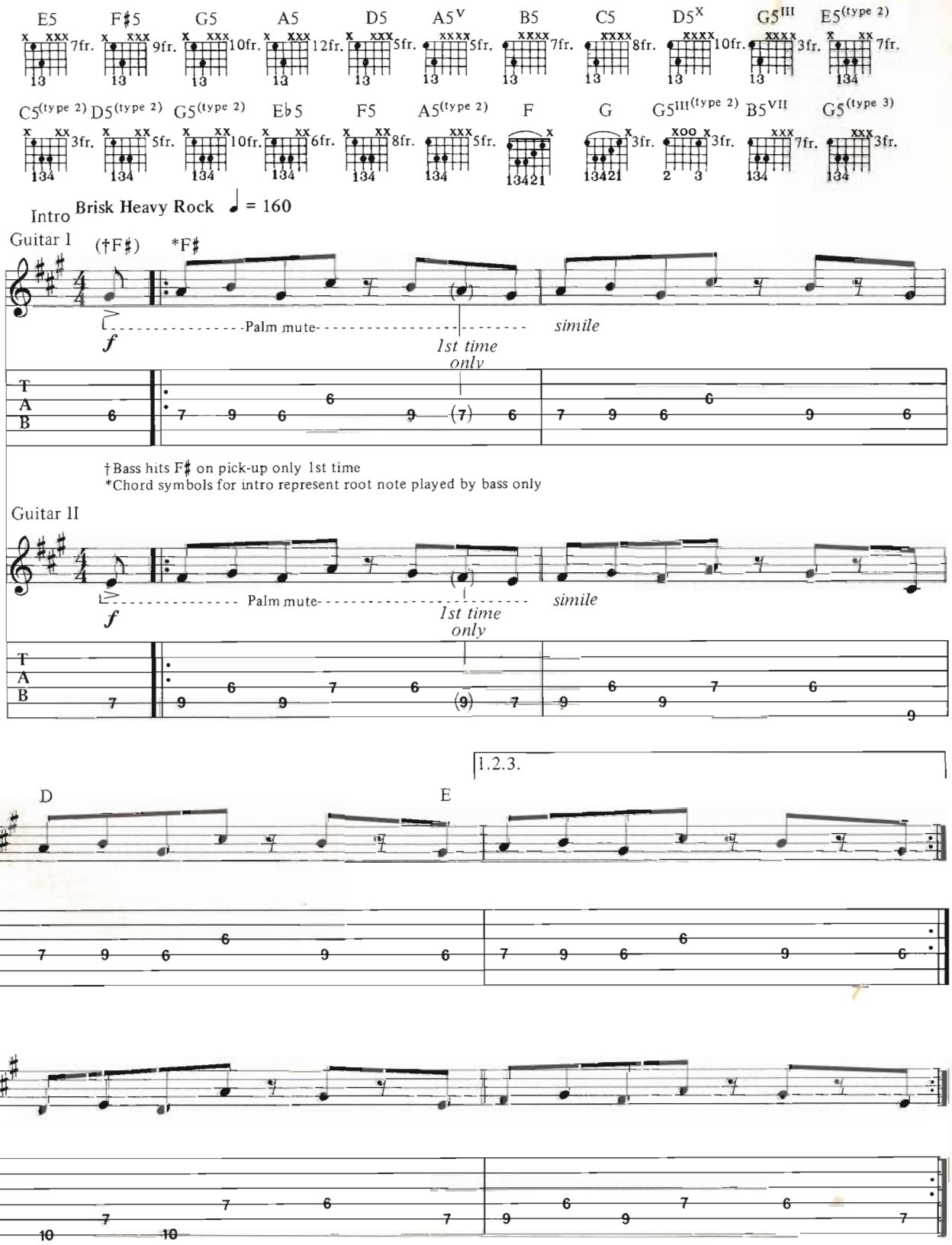
ADRIAN: They have gone in a different musical direction since their early stuff. They are progressing in a direction they want to go in and this is a good thing. ■

Tablature Explanation See Page 84

ACES HIGH

As recorded by Iron Maiden
(From the album Powerslave/Capitol 12321)

Words and music by
Steve Harris



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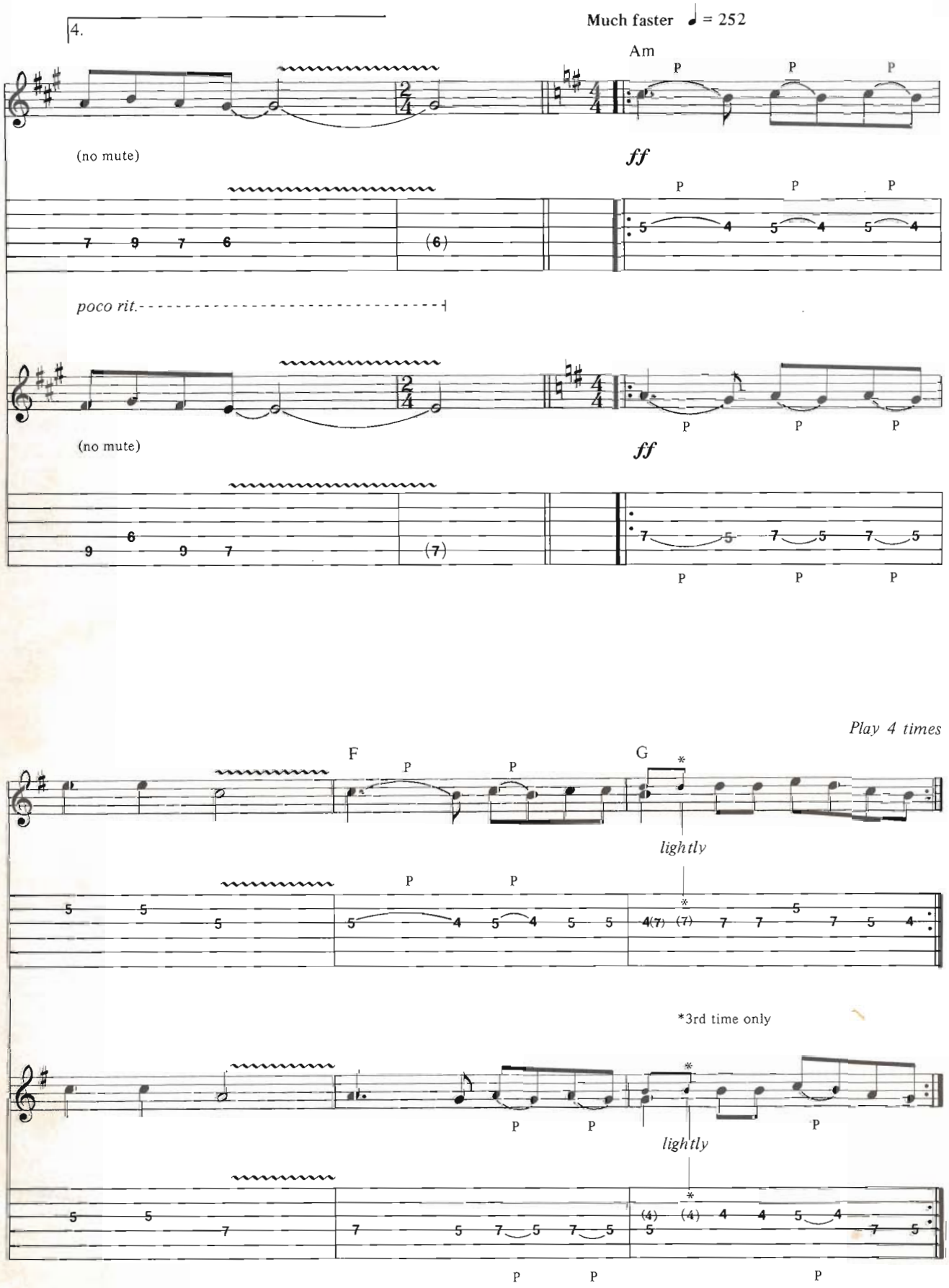
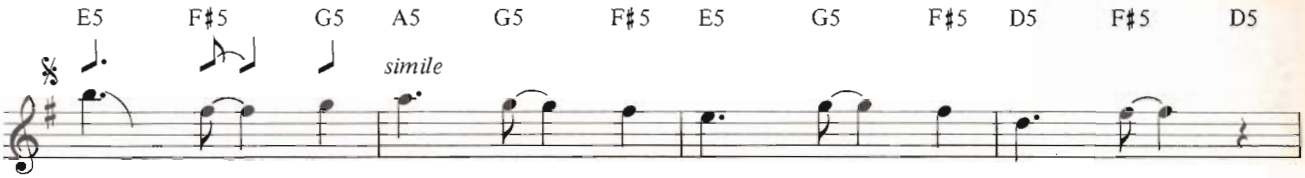
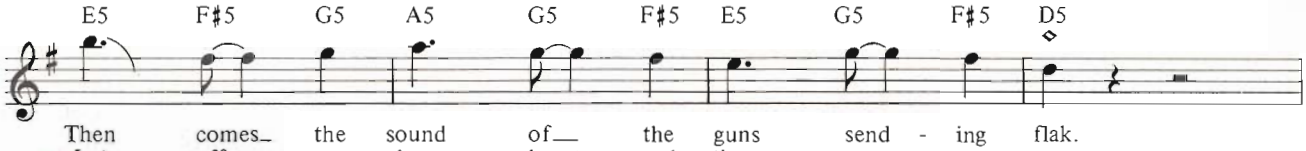

4.
Much faster ♩ = 252
Am
(no mute)
ff
poco rit.
(no mute)
ff
Play 4 times
F
G
lightly
*3rd time only
lightly

Verse

Rhy. Fig. 1 (Both guitars)

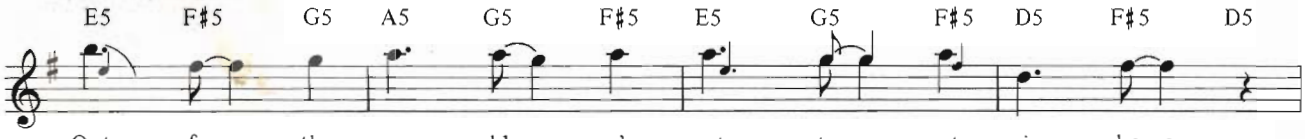


There goes the si - ren that warns of the air raid.
Move in to fire at the main stream of bomb - ers.

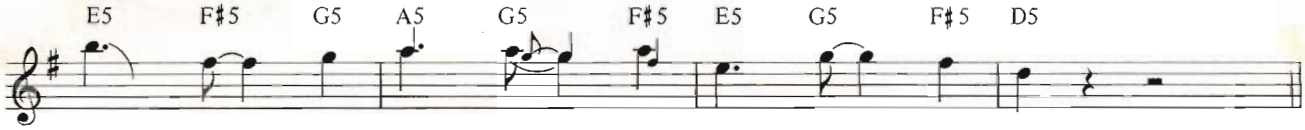


Then comes the sound of the guns send - ing flak.
Let off a sharp burst and then turn a - way.

Repeat Rhy. Fig. 1

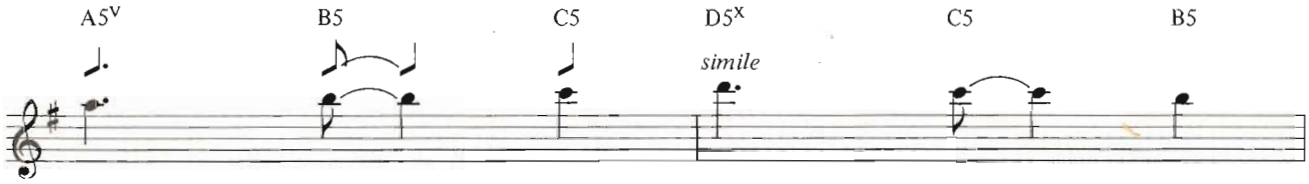


Out for the scram - ble we've got to get air - borne.
Roll o - ver, spin 'round to come in be - hind them.

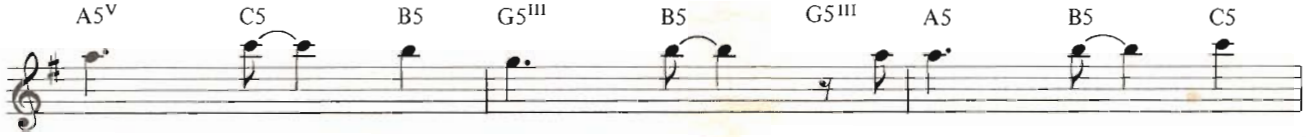


Got to get up for the com - ing at - tack.
Move to their blind sides and fir - ing a - gain.

Rhy. Fig. 2



Jump in the cock - pit and
Ban - dits at eight o' - clock



start up the en - gines. Re-move all the
move in be - hind us. Ten M E

Verse

Rhy. Fig. 1 (Both guitars)

E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5 F♯5 D5

simile

There goes the si - ren that warns of the air raid.
Move in to fire at the main stream of bomb - ers.

E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5

Then comes the sound of the guns send - ing flak.
Let off a sharp burst and then turn a - way.

Repeat Rhy. Fig. 1

E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5 F♯5 D5

Out for the scram - ble we've got to get air - borne.
Roll o - ver, spin 'round to come in be - hind them.

E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5

Got to get up for the com - ing at - tack.
Move to their blind sides and fir - ing a - gain.

Rhy. Fig. 2

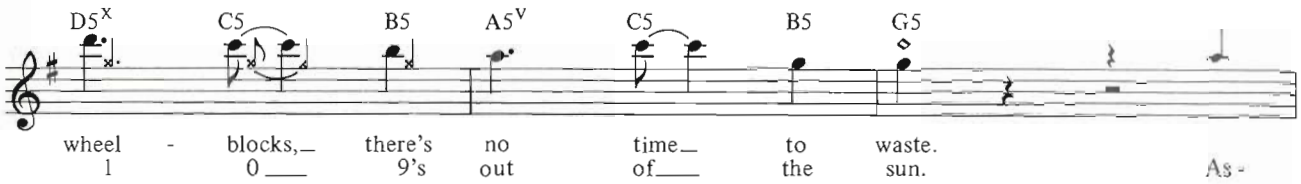
A5[V] B5 C5 D5[X] C5 B5

simile

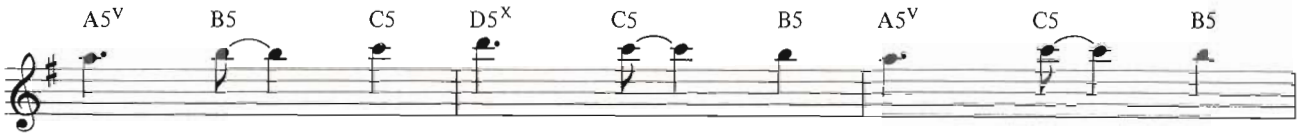
Jump in the cock - pit and
Ban - dits at eight o' - clock

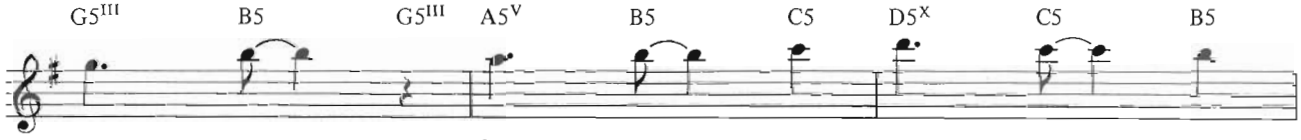
A5[V] C5 B5 G5[III] B5 G5[III] A5 B5 C5

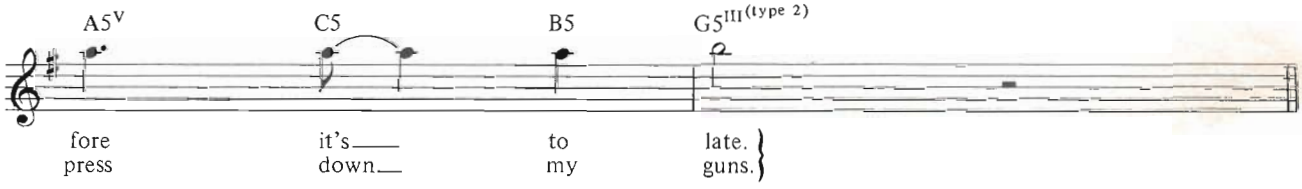
start up the en - gines. Re-move all the
move in be - hind us. Ten M E

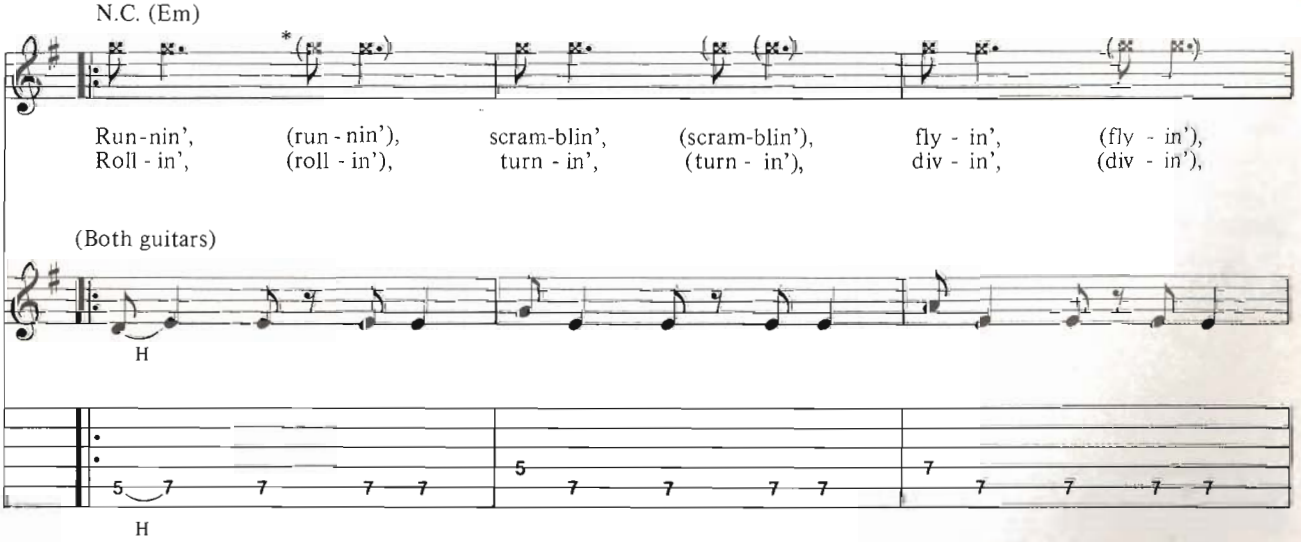


Repeat Rhy. Fig. 2









*Repeated by echo device.

Roll - in', (roll - in'), turn - in', (turn - in'),
Roll - in', (roll - in'), turn - in', (turn - in'),

H

H

w/Riff A (Guitar II)

(Vocal tacet 2nd time)

div - in', (div - in'), go - ing in a - gain.
div - in', (div - in'),

Riff A

Rhy. Fig. 3
(Both guitars)

E5(type 2) C5(type 2) D5(type 2)

Sl.

Run, live to

Repeat Rhy. Fig. 3

E5(type 2) C5(type 2) D5(type 2)

fly, fly to

Rhy. Fig. 3

E5(type 2) C5(type 2) D5(type 2)

live do or

Rhy. Fig. 3

E5(type 2) C5(type 2) D5(type 2)

die. Won't you

Rhy. Fig. 4

2nd guit. [G5III(type 2)]

G5(type 2) E♭5 F5

Sl.

run, live to

Riff B

Trem. bar

2½ 2½ 2½ 2½ 3½ 1

Harm. 3

8

④ 5fr. ③ 5fr.

Harm.

Trem. bar

2½ 2½ 2½ 2½ 3½ 1

Depress trem. bar

8

5 5 (5) (5) (5) (5) (5)

Repeat Rhy. Fig. 4

[G5III(type 2)]

G5(type 2) w/Riff B (Guitar II) Eb5 F5

fly, Fly to

Rhy. Fig. 4

[G5III(type 2)]

G5(type 2) Eb5 F5

live. Ac es

Rhy. Fig. 4

[G5III(type 2)]

G5(type 2) Eb5 F5

To Coda

high.

(Both guitars)

(Am) (D5) (Am)

Sl.

Sl.

(Am) (D5)

Sl.

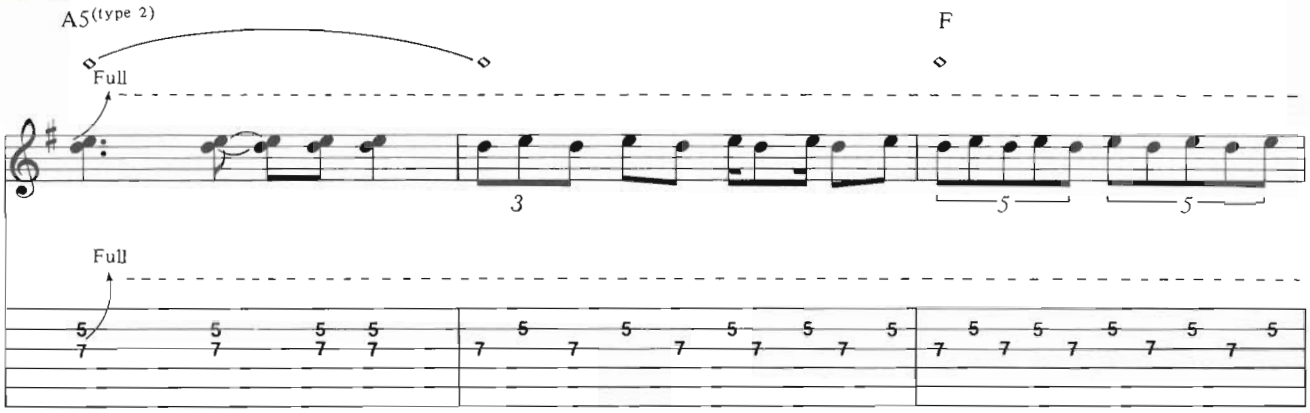
Sl.

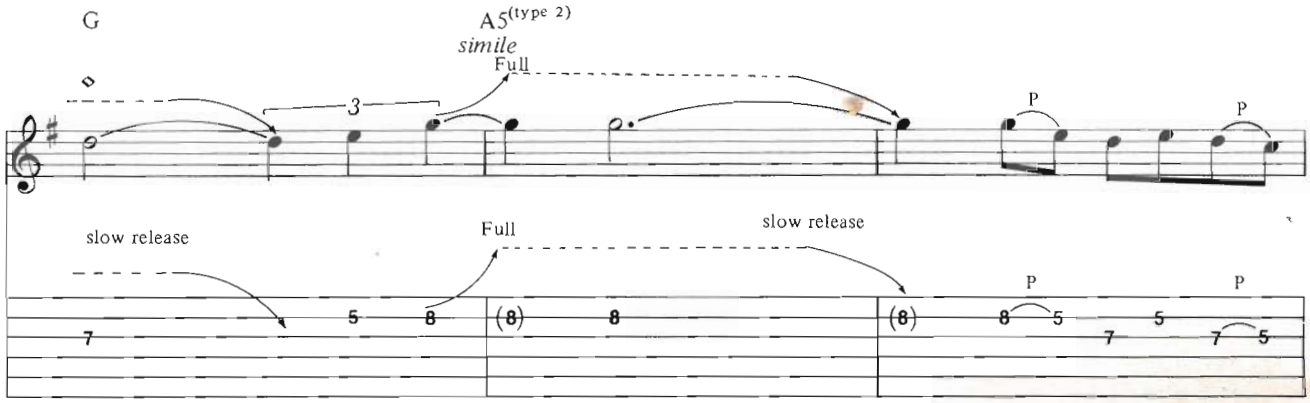
(Am)

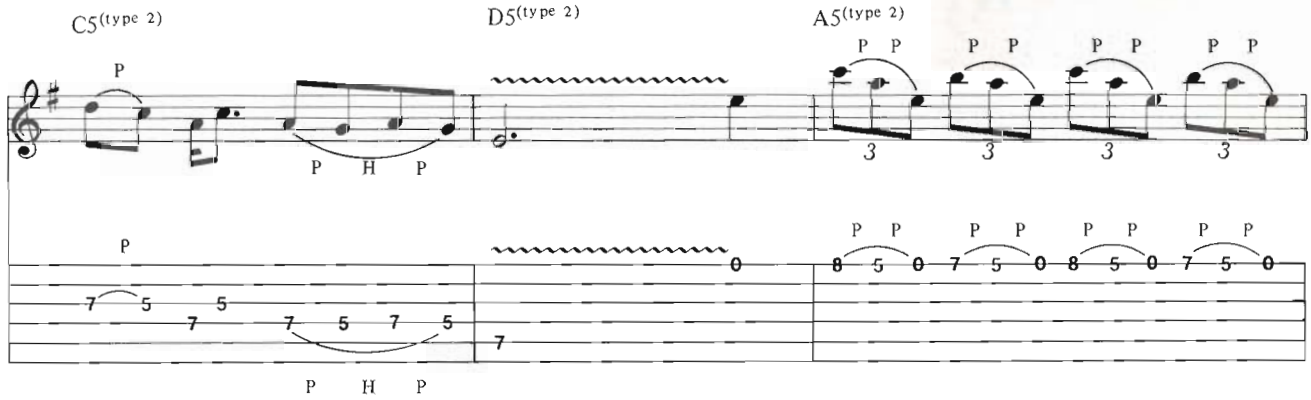
Play 3 times

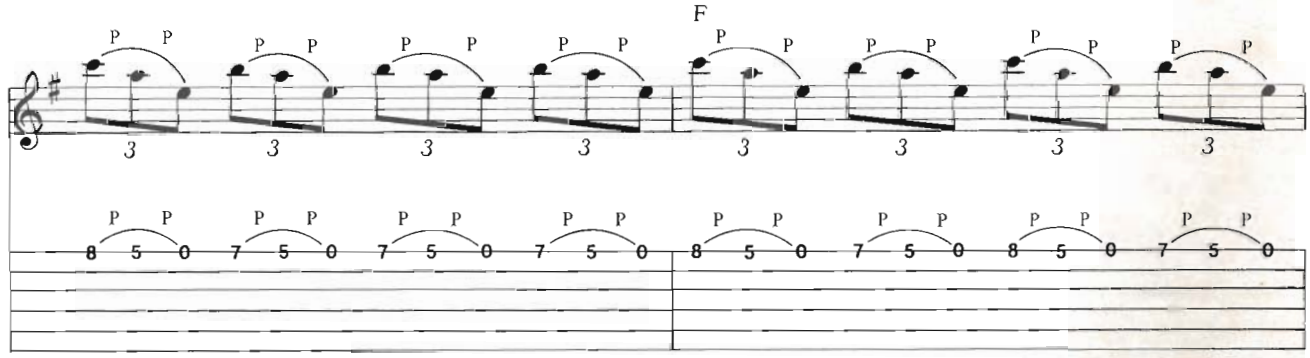
(2nd time only)

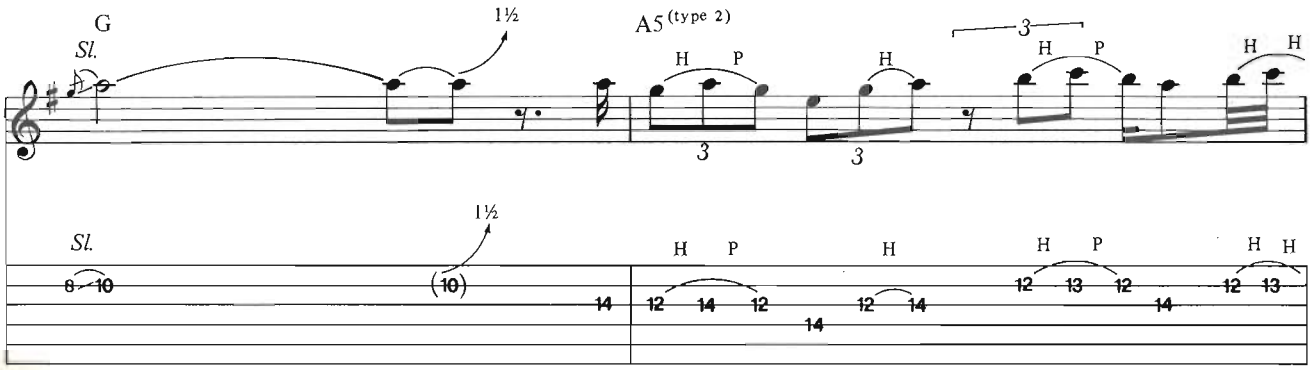
Guitar I solo










G
Sl.
1½
A5 (type 2)
H P
H
3
H P
H H
3
3
Sl.
1½
H P
H
H P
H H
8 10
(10)
14
12 14 12
14
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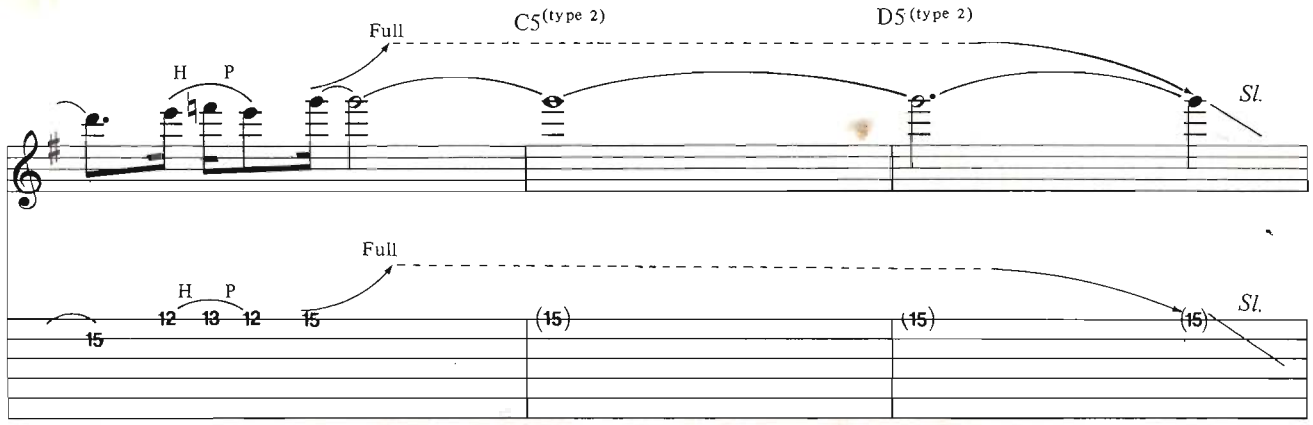
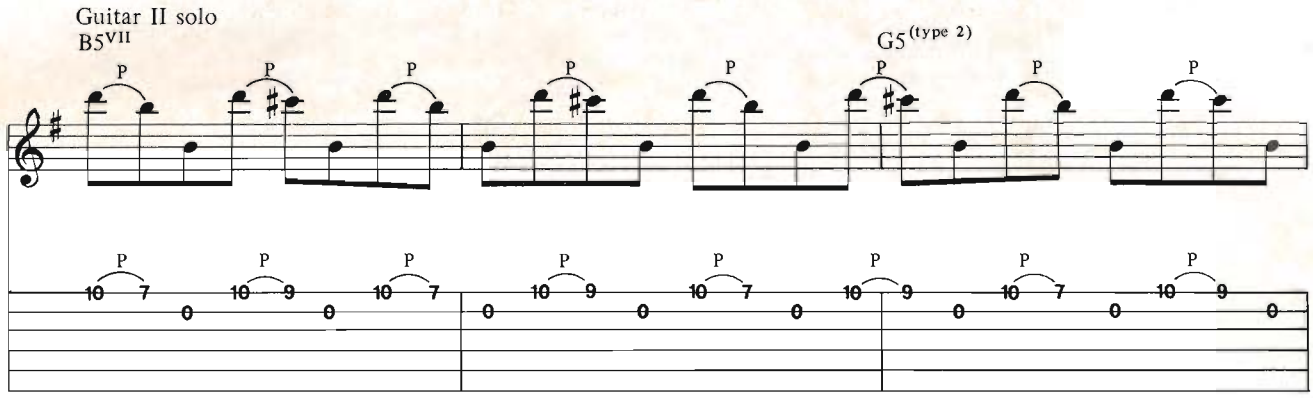
12 13 12
14
12 13


Full
C5 (type 2)
D5 (type 2)
H P
Sl.
Full
H P
12 13 12
15
(15)
(15)
(15)
Sl.


Guitar II solo
B5VII
G5 (type 2)
P
10 7
0
10 9
0
10 7
0
10 9
0
10 7
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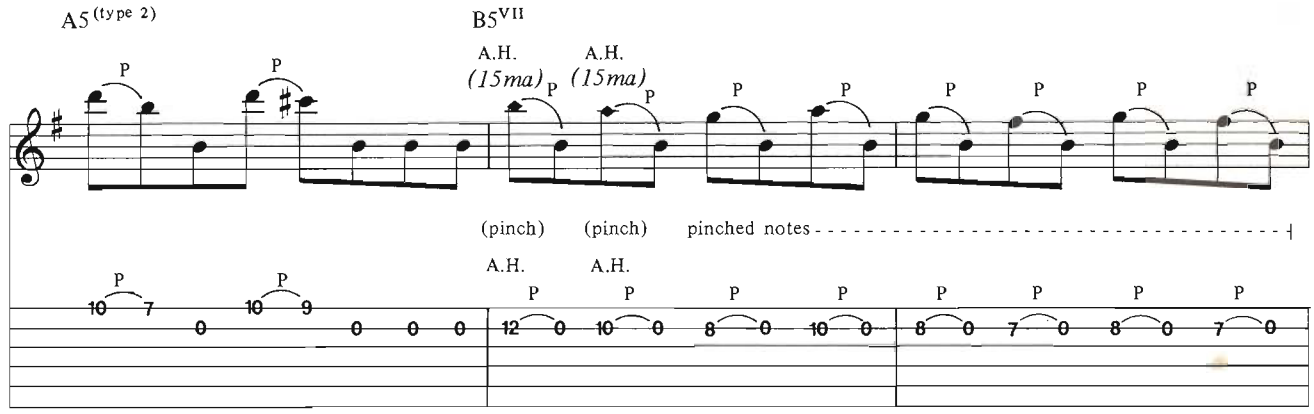
A5 (type 2)
B5VII
A.H.
(15ma)
A.H.
(15ma)
P
(pinch)
(pinch)
pinched notes
A.H.
A.H.
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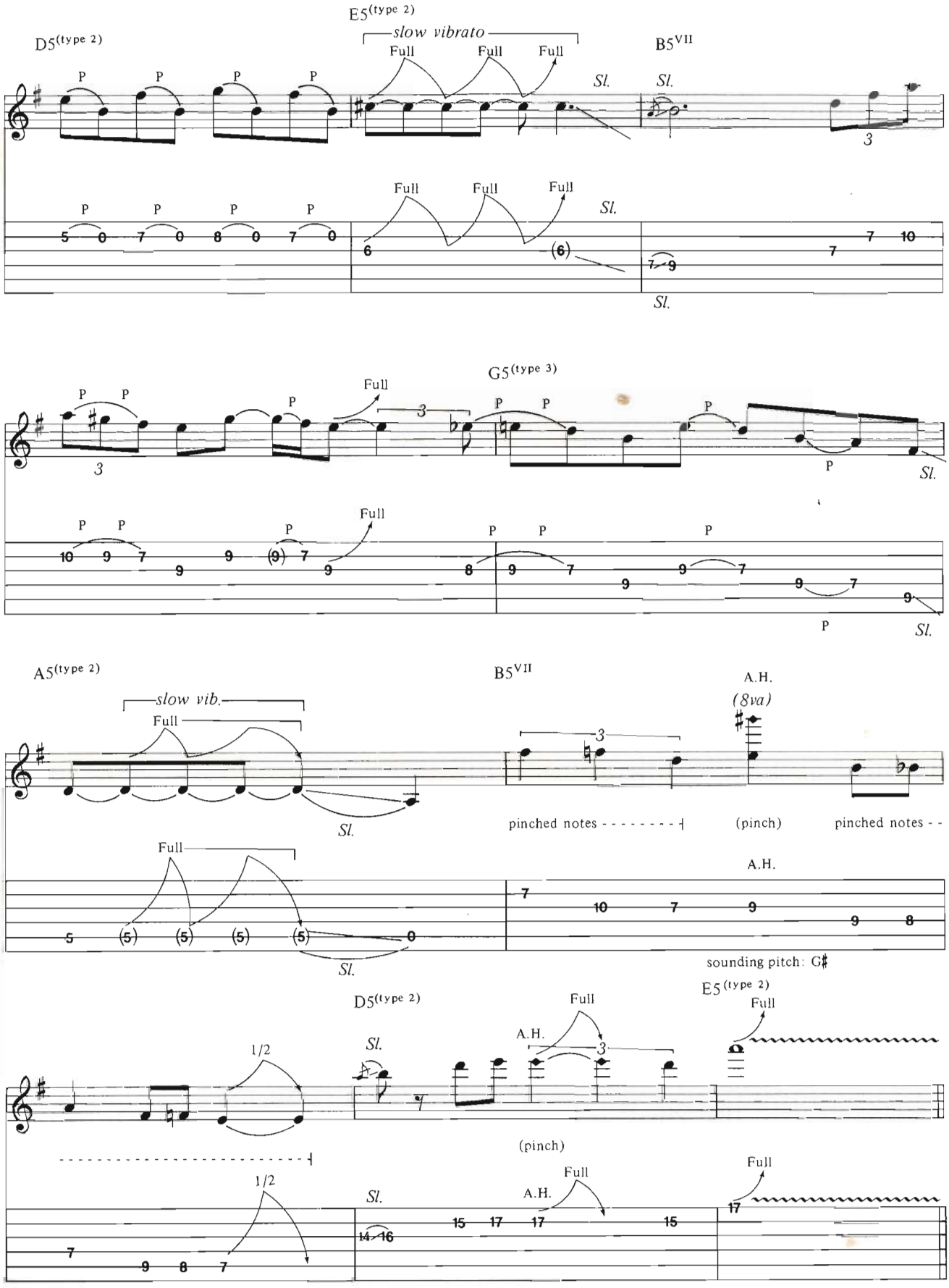
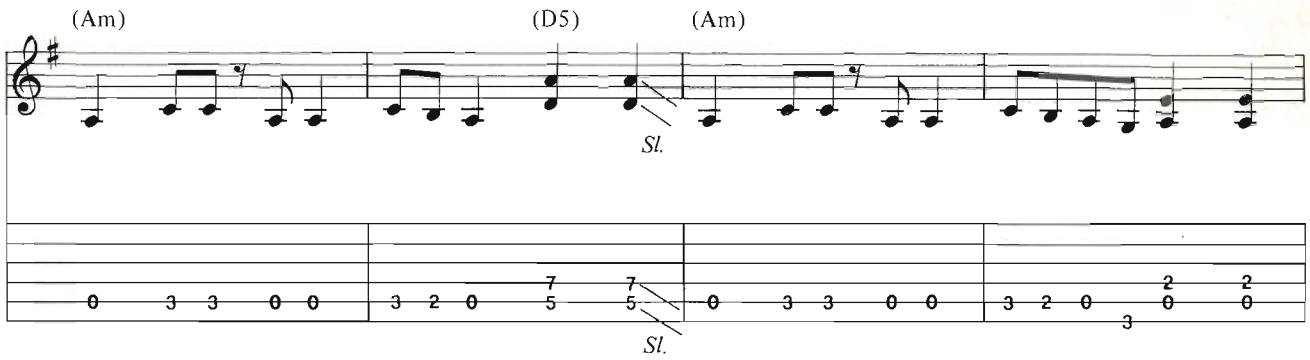
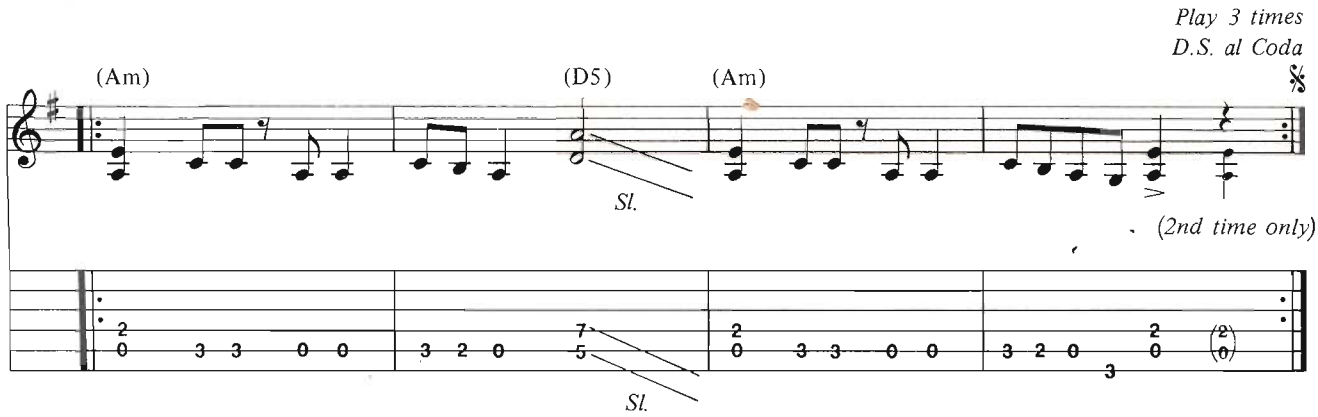
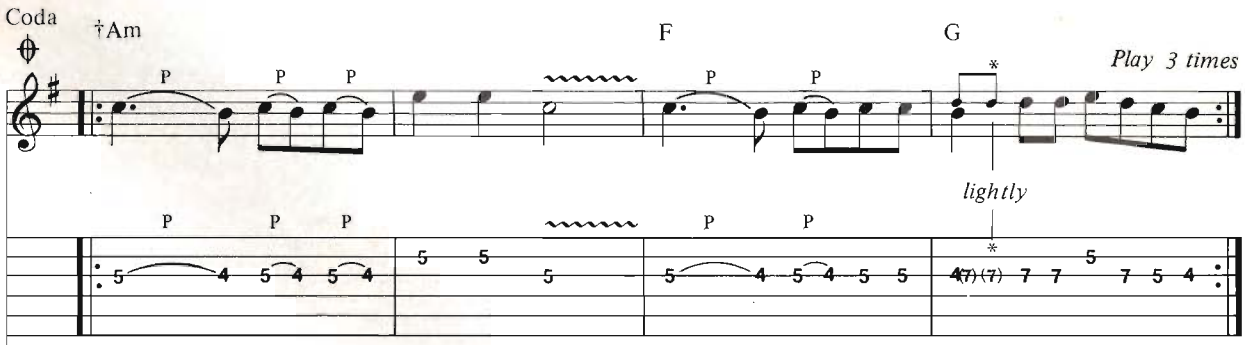

D5(type 2)
E5(type 2)
slow vibrato
Full
Full
Full
B5VII
P
Sl.
3
G5(type 3)
A5(type 2)
slow vib.
B5VII
A.H.
(8va)
pinched notes
(pinch)
sounding pitch: G♯
D5(type 2)
E5(type 2)
1/2
(pinch)

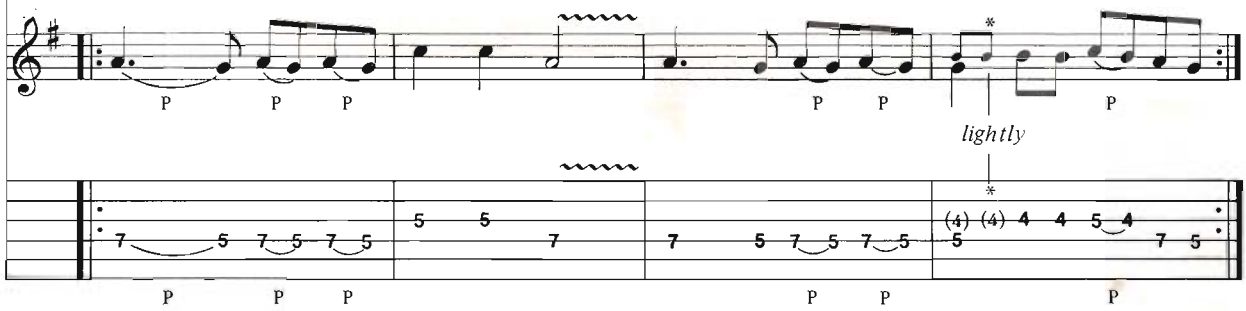


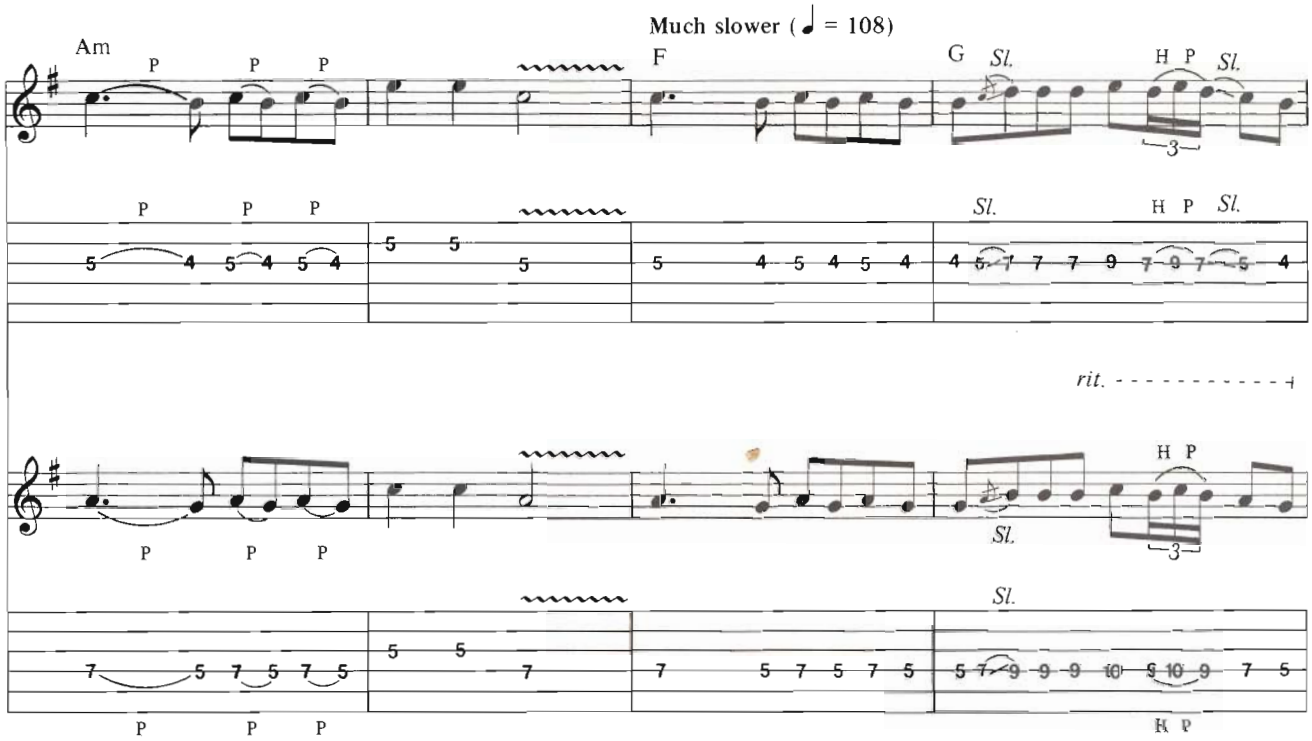




†Chord symbols represent root note played by bass only.

*3rd time only




Much slower (♩ = 108)
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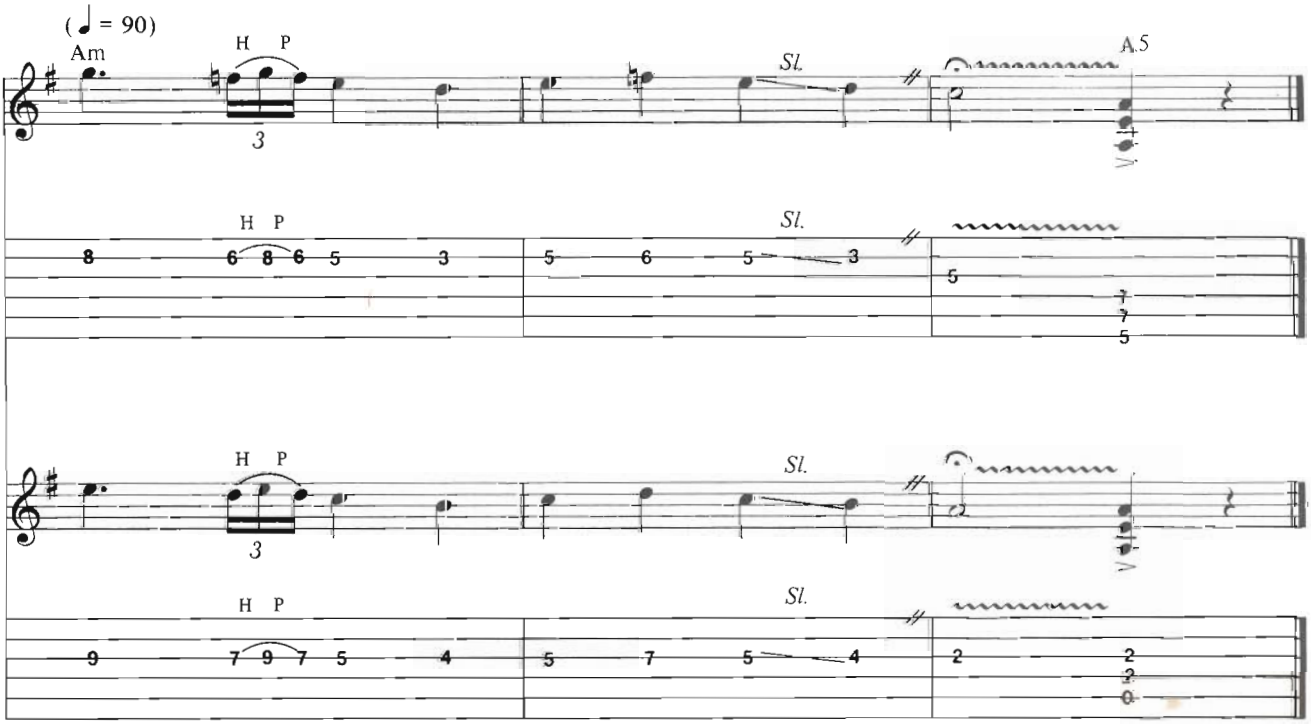
F
G
Sl.
H P
rit.


(♩ = 90)
Am
H P
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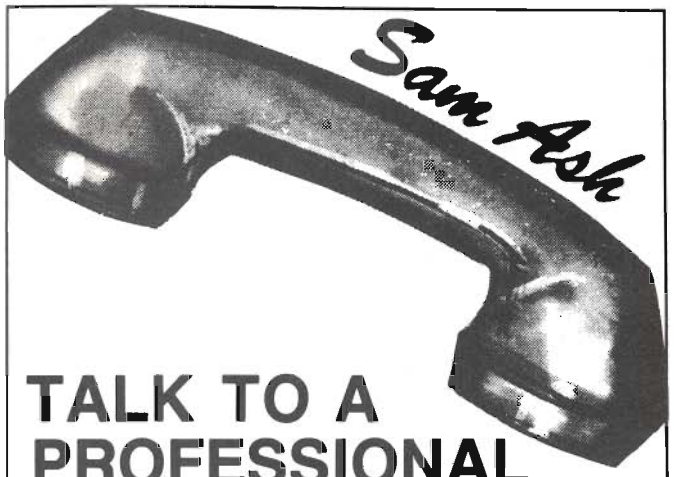
A.5



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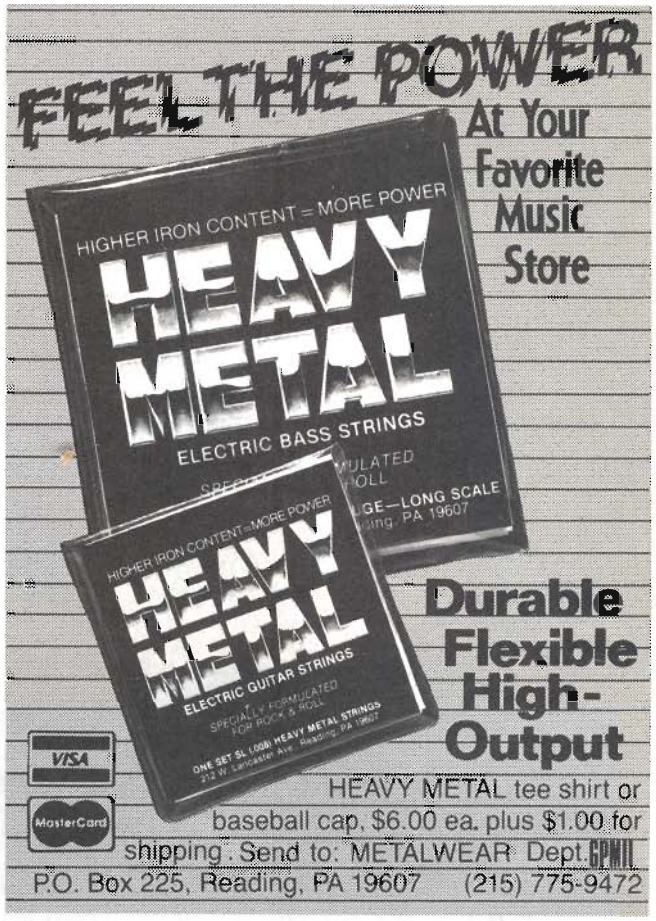

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OPEN EARS

CAREER PLATEAUS PART 2

by Steve Morse

A big step that I took while still in high school happened when a friend, Tommy Wicher, liked our band, took us under his wing, and brought us into the studio to record. He was in a band that had regional hits playing beach music. Tommy wanted to hear something different. When we went into the studio it was a real revelation to hear how every little thing you did mattered all of a sudden. The tuning, the timing, the execution all became more critical. Hearing that on a playback was an eye opener. Tommy also had me play on a few other projects he was doing. It was great to see how close things had to be to be right. That pushed things up a notch for me. Incidentally, that's where I got my Tele from. Tommy gave me the guitar for doing session work.

The biggest jump ahead came when I went to the University of Miami and was exposed to the whole concept of jazz and theory. What I had learned about music were the kinds of things you learned in your general music class. When I started at Miami I was struggling the whole year just trying to catch up with seemingly everyone. That was the single biggest change in my life. Everything unfolded; every mystery of musical knowledge became at least a possibility. On top of that, my first year there I saw the Mahavishnu Orchestra play in our cafeteria on their first tour. The people in that band were all incredible players, and that ridiculous plateau was an inspiration.

I went back home and played for year while going to a local college. That's when the Dregs concept started. It was great applying all those new ideas to some actual gigs. I was writing, using all those new and different influences. I feel that anyone who gets a formal education should make sure they have some time to apply it or else it can drift in and out.

I went back to Miami a second time with the intention of passing the audition to play with classical guitar instructor Juan Mercadal. When I first went there he wouldn't take beginners. He still doesn't. It had been two years since I first played the classical guitar and studying with Juan Mercadal had been what I was working toward since my first day at the University of Miami. When that finally happened it was a big breakthrough. Getting ready to perform once a week for somebody you respect had a big influence on my learning.

In my junior year, Pat Metheny came up to my dormitory and we jammed for a little over an hour into a tape recorder. That was part of what people did there, free-form playing. It was kind of a gesture of friendship to want to sit and jam with somebody. I did it with a blind pianist who had perfect pitch and could hear everything. That astounded me as far as what can be done with the human ear. I got a little more serious about my ear training after that.

Playing my senior recital was a big hurdle. It was literally the first time I performed solo. Performing with bands and doing concerts is totally different than performing solo. On the solo stage there is no one you could possibly expect to cover up for you. Interestingly enough, I did have a major trainwreck in one of the pieces. It was a loss of memory, but I kept playing and turned it around by truncating the bridge section. It was one of my own pieces, so nobody knew. I played every challenging piece that I had and came to realize that you shouldn't jump into the pool quite so deeply the first time out. But it turned out fine. End of part 2. Stay tuned. ■

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SURVIVOR

by Bruce Pollock

Handsomer than Leon Spinx, more resilient than Gentleman Gerry Cooney, the members of Survivor have at last arisen from the canvas after their knockout performance of *Eye of the Tiger* knocked them for a loop. In better shape now than Ali was when he locked horns with Frazier for the "Thrilla in Manilla," the team of Frankie Sullivan and Jim Peterik have produced a "Thrilla" of their own, with **Vital Signs**, including the hit singles *I Can't Hold Back*, *High on You* and *The Search Is Over*. The surviving duo were more than happy to discuss their songwriting secrets.

Jim: Lyrics would have to be called my speciality, but Frankie's got a certain street sense of knowing when something rings false. You can't fool a guy from Franklin Park. When there's a line that I try to squeeze by, thinking that nobody is going to notice, he'll catch it. Sometimes I'll bring him something that I think is great all the way through and he'll say, that verse really falls down. It works the other way, too. A lot of times Frankie will bring in a piece of a song, a verse and a chorus, and it'll be clear to me that the verse is brilliant but the chorus is far below the standard of the verse. I always feel the chorus has to be just a little bit better than the verse.

When I'm critiquing one of his pieces I'll know what's wrong immediately. When it's my own work I can't tell right away. It's rough to be criticized. You tend to cling onto your children loyally. You can't just turn your back on one of them real quickly. You have to go through denial. About a week later you're usually able to give it up.

EYE OF THE TIGER

Jim: Frankie and I got the same message on our answering machines on the same day. It was something like, 'This is Sylvester Stallone, and I wonder if you'd get back to me. I have a proposition for Rocky III.' We both thought it was a joke. We called our manager who said that Stallone was interested in us writing the theme for the movie. So we got back to him and he sent us the first ten minutes of the film. We rented a VCR—we didn't own one at the time; it was much too hip for us. And we watched it at my house. That's when we got the beat of the song. It seemed to be the pulse of the whole opening sequence. But that's just about all we got at that point. We needed the rest of the movie, so we called up Stallone and he sent us the movie without the music—a rough cut. That's when the idea of the song started—the whole struggle of being the underdog and rising to knock the incumbent out. It's a great theme for Survivor, too. It's really the Survivor message. In just about two days time we had the bulk of the song. In fact, four days after that, we cut it as a demo and that demo became the version that we used in the movie. The

only change was that after we sent it to Sylvester, he wanted a different third verse. We got lazy. We wrote a third verse in which we used a lot of the elements of the first. Also, he didn't want us to give away the story in the first verse. So we had to make it a little bit more tentative. But it came very quickly, because we believed in what we were doing.

STUDIO WRITING

Frankie: As the guitar player, you're playing rhythm guitar on a basic track, and you don't get to really play a whole lot for the first three weeks. Then, all of a sudden, they say, 'Okay, let's do solos!' And you're supposed to burn. I made it a point every day to go into the studio early. One day I was there playing guitar and I started playing the beginning lick to *I Can't Hold Back*, that thing that's on acoustic. I started doing it on electric, and I just kept playing it and playing it. Unbenownst to me, in the next room they were recording everything I'd been playing. After a few days, Jim and I started writing a song around that guitar part. The next day we went in and wrote the lyrics, and the third day we cut the song. We really didn't have a title. We were always singing, 'I can't hold back.' We kind of had the choruses, but no verses. So we worked on the melody.

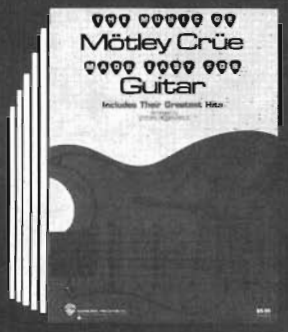
There are tons of guitars on the track. The beginning acoustic part is a blond, 1957 Gibson J1-85, which is real rare. There's Strats, there's a Les Paul. My main guitar is a '58 Stratocaster. We did a lot of different things. We had a real clean Strat sound; we doubled it and put in acoustics. Then we'd add a screaming Les Paul sound under there and just kind of mix it up in parts a little. Finally we got to a point where we had to stop adding guitars; it just became too big.

I just switched over to Strats about a year or two ago. I'd played Pauls all of my life and it started to drive me crazy. I read a lot of the things that Jeff Beck said: "No two players sound the same on Fenders." There's something about them; you sound more unique than on a Les Paul. For a while everybody had Les Pauls turned up all the way. It's a great sound, that humbucking sound, but a Fender is cleaner. You sound a little more like yourself. It inspired me, the fact that they're so hard to play. You go to Gibsons and they've got humbucking sustain at midrange, where if you make a couple of mistakes or you're a little bit dirty, you really won't hear it. On a Fender, they're so clean it's like standing there with your pants down. After you've been playing guitar for 10-15 years like I have, I need to find different things to inspire me. Switching to Fenders inspired me that much more to spend time seriously practicing.

WRITING THE HIT SINGLE

Jim: It's always a hit and miss proposition, but you try to limit your odds. I guess what I've learned is that overall, the most important thing is melody, to find something catchy and hummable. Dance music might work on its own, but for us the number one is melody. Number two is picking a theme that's readily relatable and to find an angle that's not totally cliched. As far as the themes themselves, there's only about five major themes that you could really write about commercially. The trick is to make them sound new. A lot of the times we start from a title; if it's a good title it sums up the whole song. I always feel that a song is really good if you can sum it up in one sentence. Any more than that and you're just spinning your wheels. A lot of times we'll work from a title and get a skeletal sentence here and there and we'll fill in all the spaces. We try to make every sentence support the central theme some way or another. A lot of times we'll have fragments of lyrics and music. Sometimes we'll cut tracks without even totally having all the lyrics, or we'll have dummy lyrics, stuff that's ultra stupid, the stupider the better, 'cause then we know we have to change them. ■

WANNA PLAY?



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rock climbing

By Jay Jay French

TRUCKIN'

This has got to be the toughest business in the world, but we've always managed to escape pretty much unaffected, 'cause we're able to see the whole picture. You have to look at things in a broader sense. I'll give you an illustration. I get a call one morning at ten o'clock after a gig the night before. It's my truck driver, telling me that 20 miles from the club, very near to his house, he hears a thump. He was on a major highway in Long Island. He looks at the back of the truck, a 24-foot U-Haul, and he sees a mixing console out in the middle of the highway. He pulls the truck over to get the console. Too late. A trailer runs over it. But that's not the problem. The problem is that the mixing console was buried way deep in the truck. So if that mixing console is out on the highway, where the hell is the rest of our equipment?

The guy says to me, 'Jay, I looked in the back of the truck and the equipment is all gone. I swear I don't know what happened. I drove back and forth from the club three times and I didn't see a mikestand, a t-shirt, an amp head.' There was nothing on that 20 mile strip.

What was he drinking last night? Did he lock the truck? Did he even pack the truck? The truck was a 24-foot U-Haul; it had to be strategically packed. So you had to be smoking some mighty weird weed to think that you packed everything in a 24-foot U-Haul and then not pack a thing. But he swears to me up and down that he packed it. So I call the county police and three radio stations, the Department of Transportation and the Department of Sanitation. No one saw anything. So I call the club and I get the club custodian and he says, 'Twisted Sister; what's the matter with you? You left all your stuff here last night.' He gives me a rundown on 90% of the stuff that was on the truck. So I call back the driver and say, 'Son of a bitch; it's all at the club!' And he says, 'Impossible. The truck was loaded. It was loaded.'

This is getting scary. I'm sitting there going, now I'm going to have to fire my roadie for being really wrecked. 20 minutes later I get a phone call from the manager of the club, and he tells me the following: 'Jay Jay, it's Uncle Ralph. It's funny, at five this morning I'm in the East Bay Diner with the bouncers; I'm in there having my ham and eggs, and one of the bouncers comes in and says, "Hey Ralph, there's mikestands all over Long Beach Road." So I get in my car and drive down the road and there's 20 mike stands and all your equipment in the middle of the highway and there's some guy loading it in the back of a truck. I walk over and tell him that it looks like Twisted Sister's stuff; it belongs to me. I pull out my gun and I make the guy load it in the back of his truck and drive it back to the club.'

Apparently, what happened was that my idiot truck driver did not lock the door on the truck, and it opened up while he was driving. This other guy sees it and we get everything back except the one mixing console. Stranger than fiction, right? This gives you an idea of some of the things that can happen to you. The same driver had gotten into two accidents. Once when he was blind drunk he tried to race a 'Vette on Deer Park Avenue and he went out of control. We get to a gig once and I see mud all over our equipment. I found years after he was fired that he'd taken the truck to a private party. On the way home he got a flat somewhere in the middle of New Jersey. It was during a rainstorm and the truck went over and he had to unload the truck in order to get the jack up to put the tire on and then he had to put the stuff back in.

I mean, it's like your whole life is in that truck if you have no protection. As you get more successful you can cushion yourself so that it hurts less. When you have a lot of money and a lot of insurance, if the truck disappears tomorrow you don't care. Plus, I never carry guitars that are worth anything anymore. If you stole all my guitars I'd just make a phone call and get more guitars. But if you stole my '53 Les Paul, I'd freak out." ■

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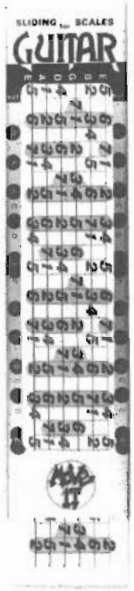

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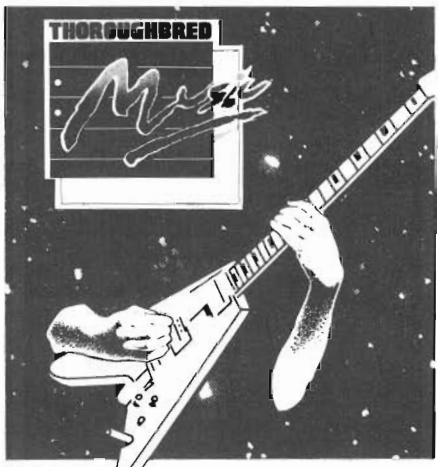

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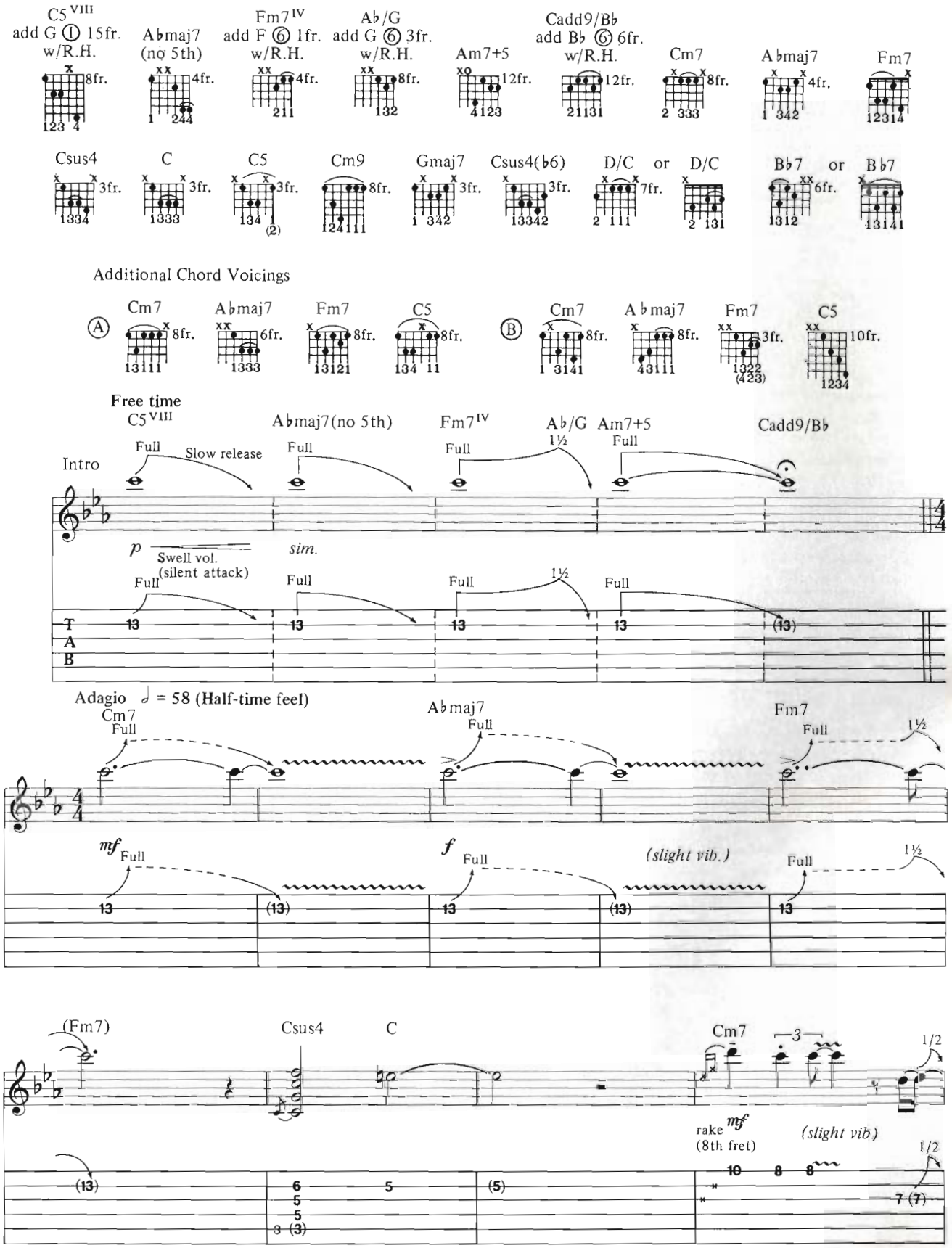
Tablature Explanation See Page 84

CAUSE WE'VE ENDED AS LOVERS

As recorded by Jeff Beck
(From the album Blow By Blow/Epic PE-33409)

Words and music by
Stevie Wonder



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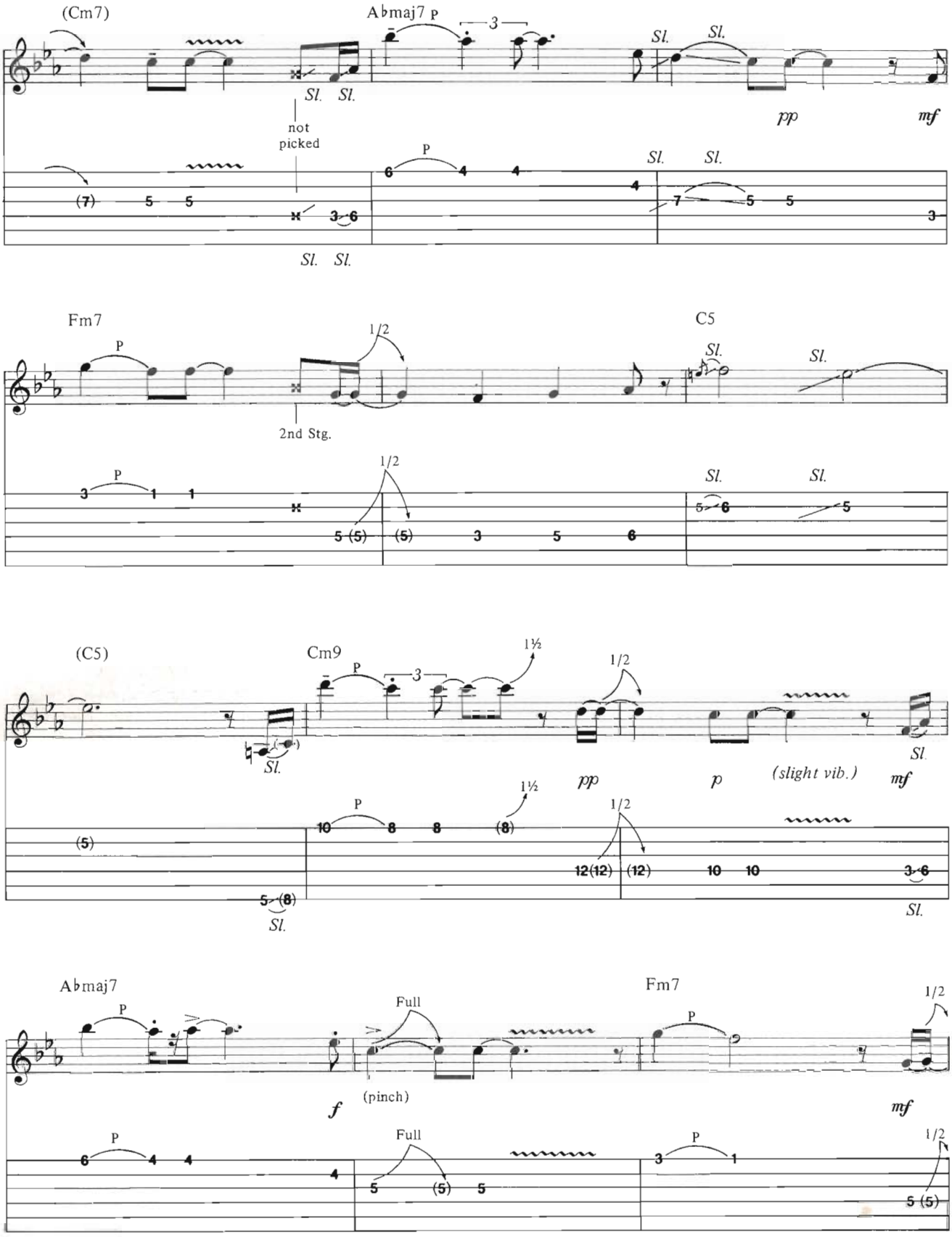
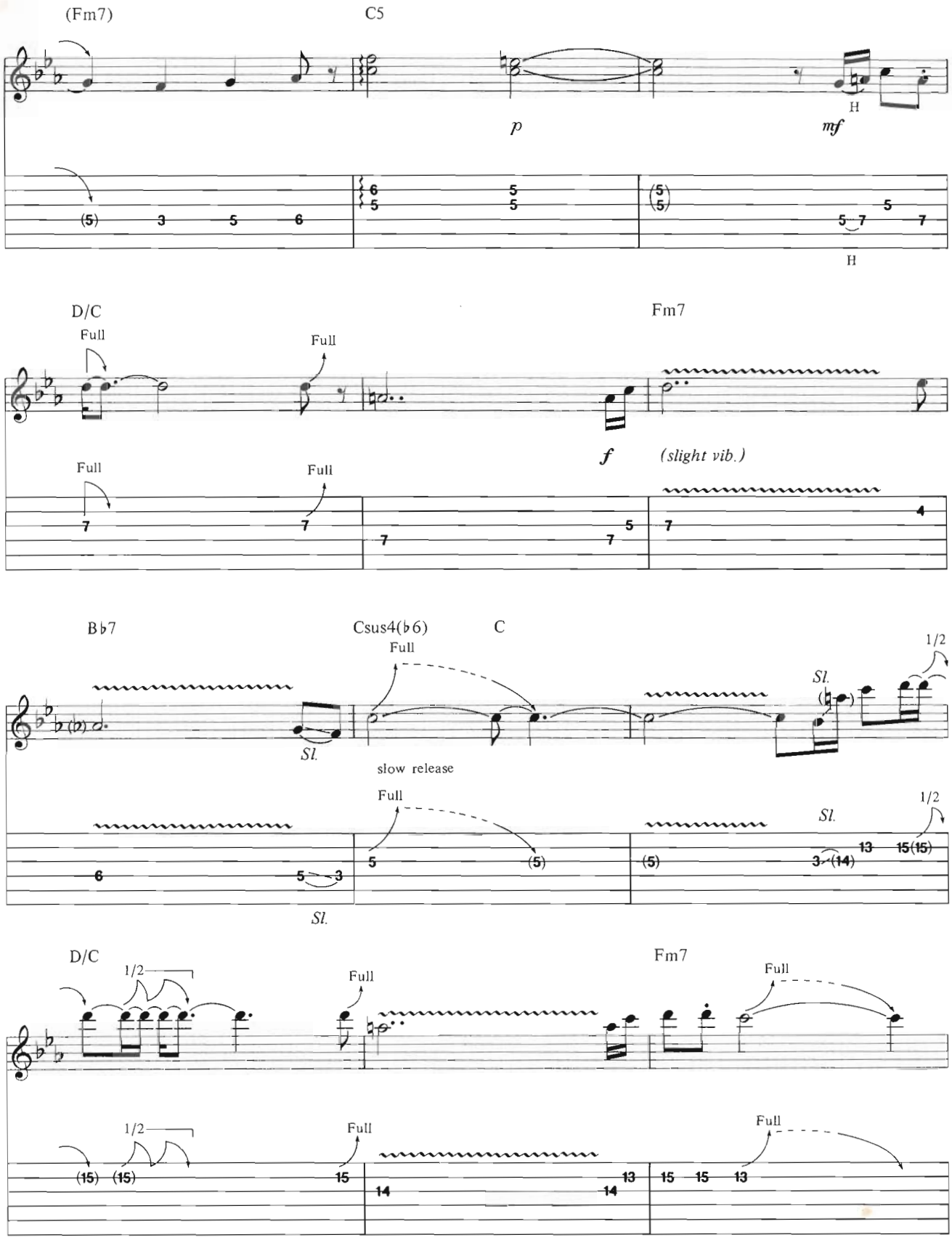
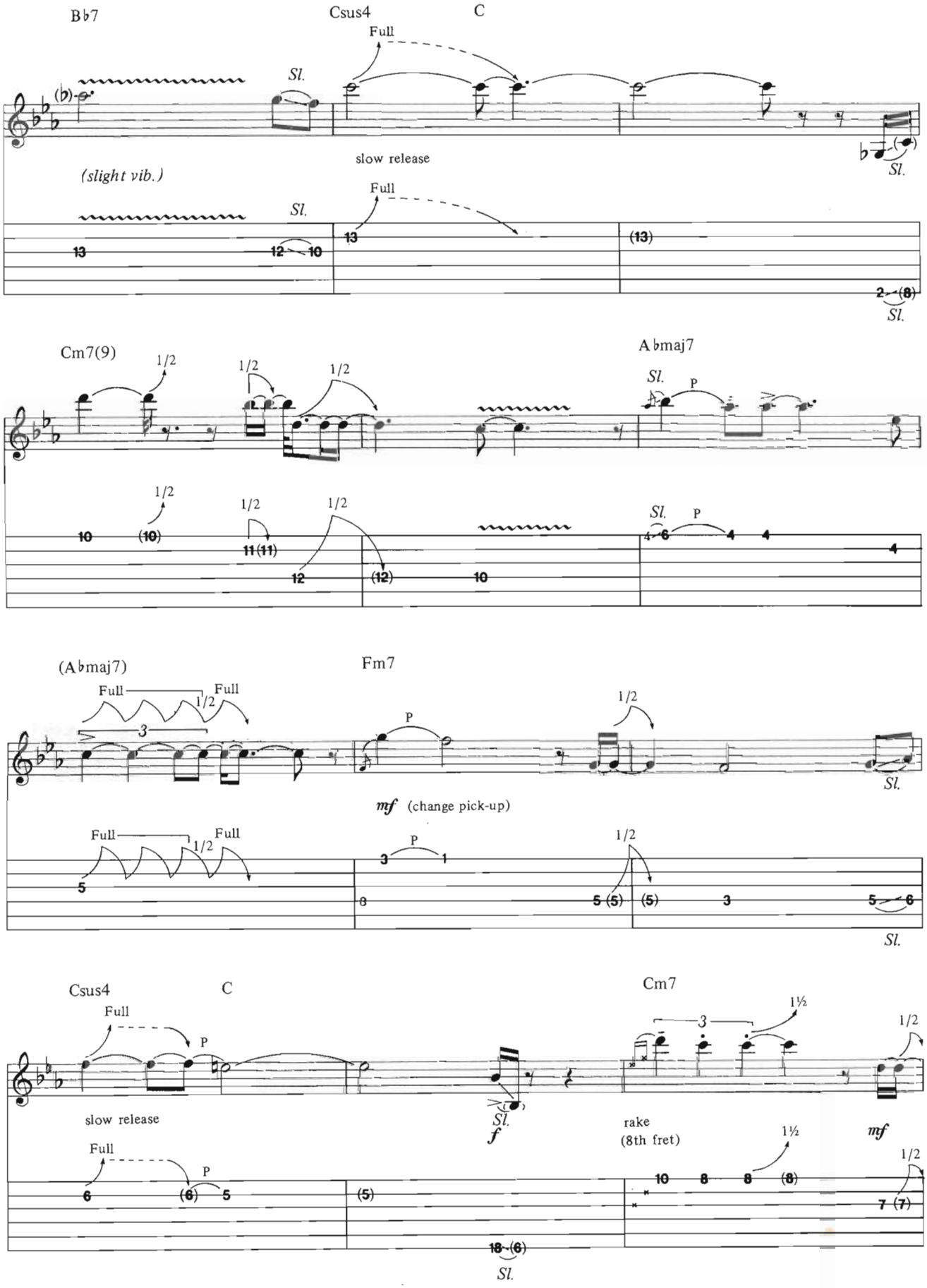
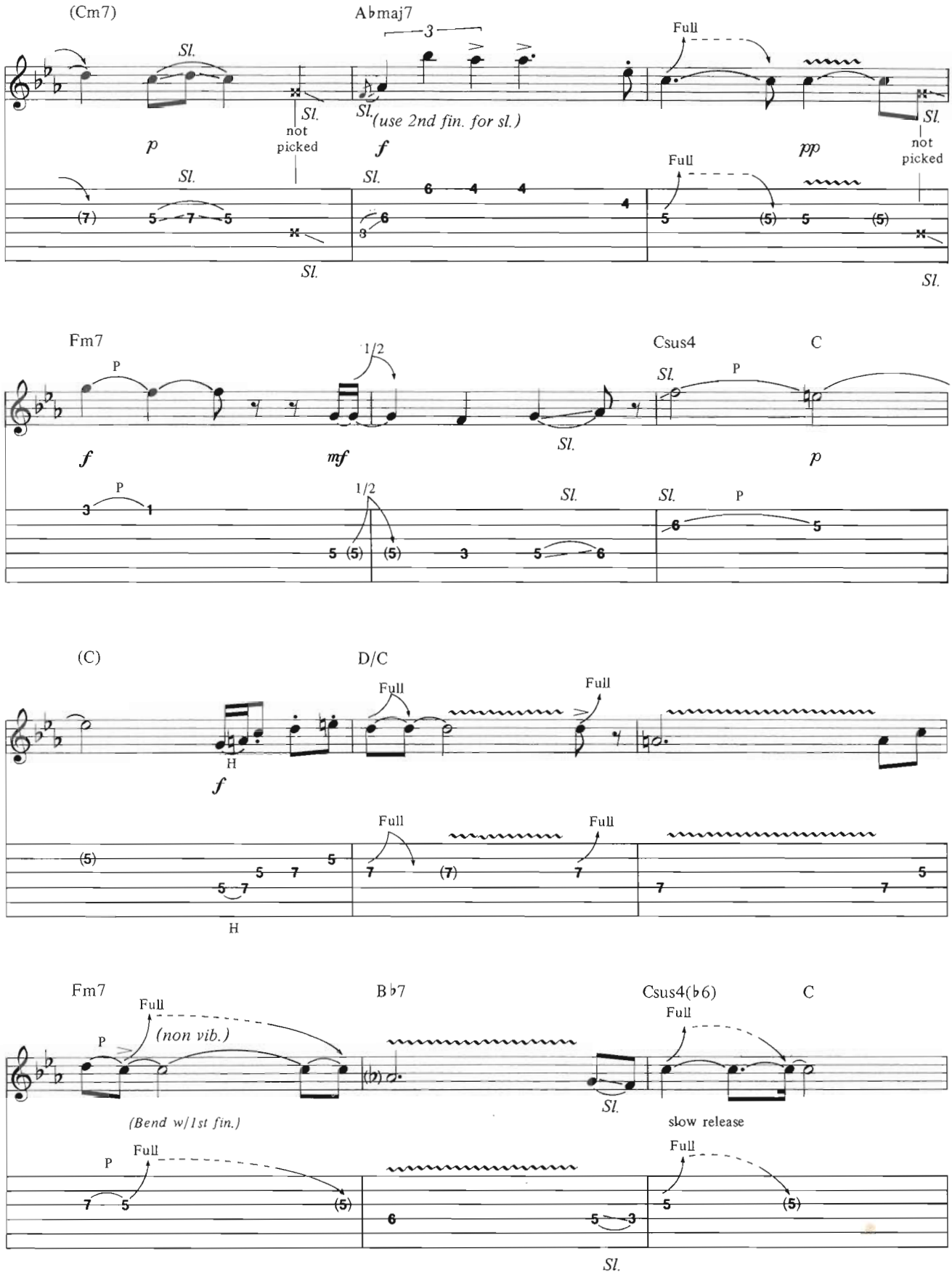
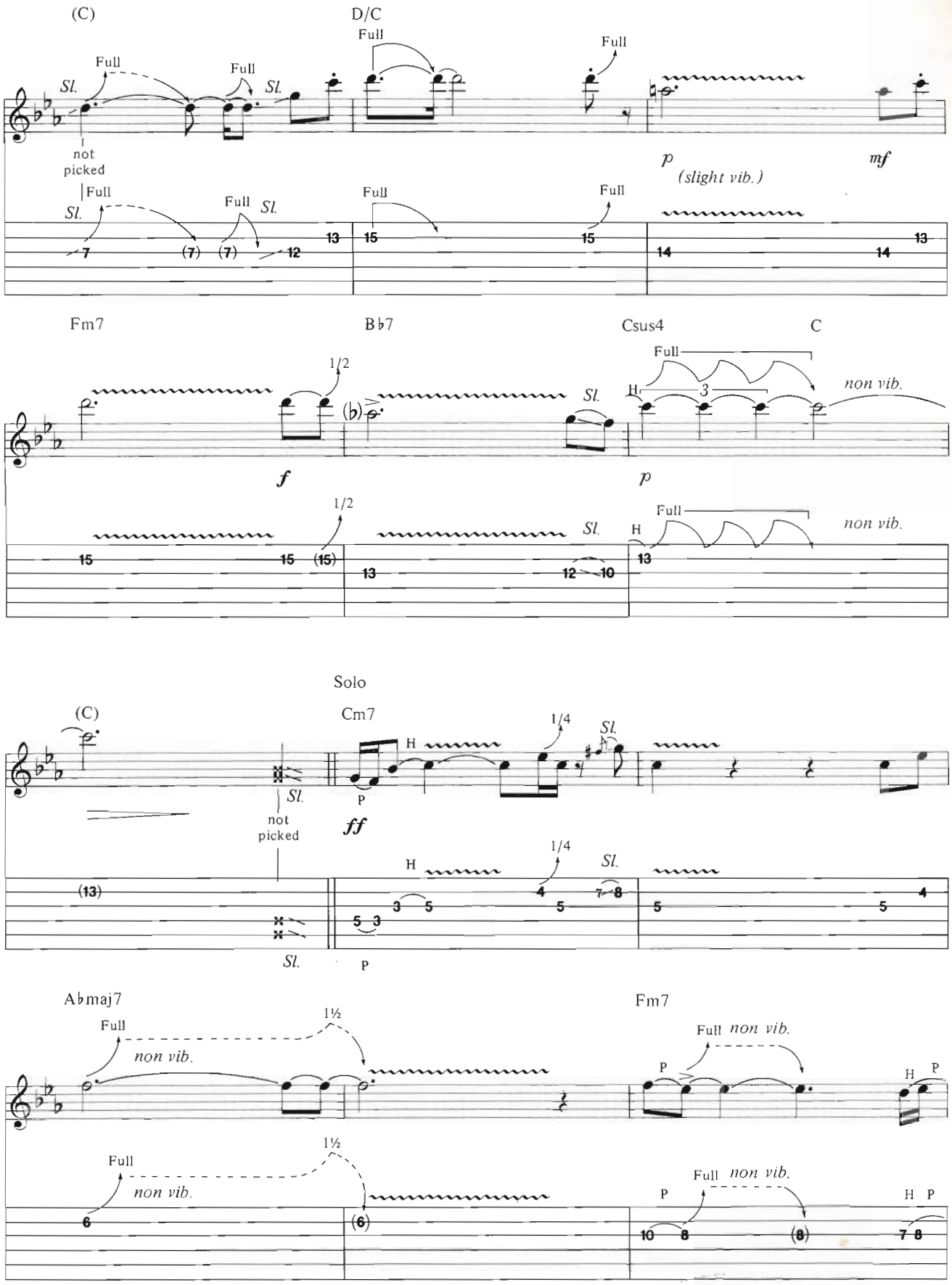
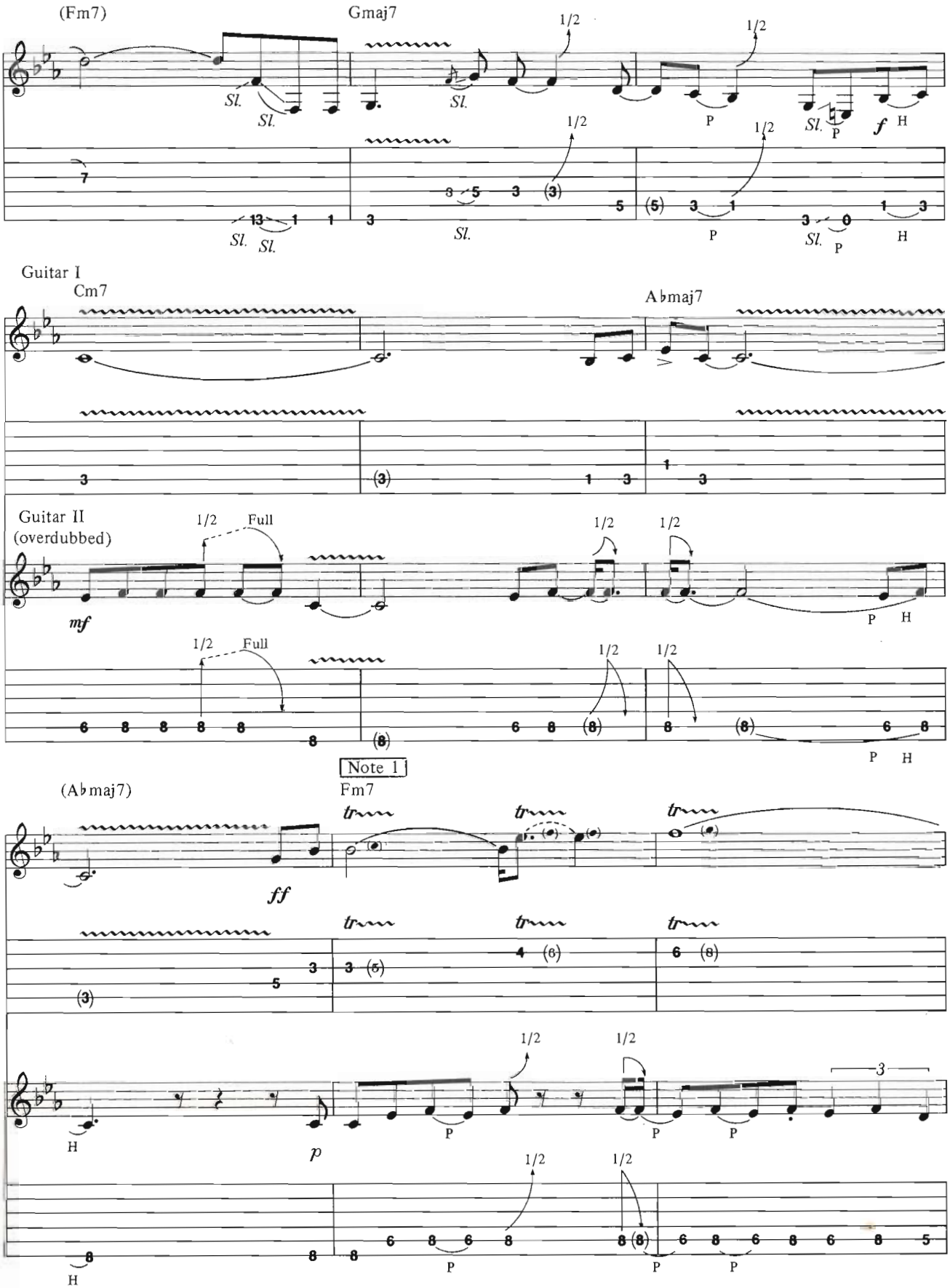

(Cm7)
A♭maj7
not picked
Fm7
2nd Stg.
C5
(C5)
Cm9
(slight vib.)
A♭maj7
Full
(pinch)
Fm7

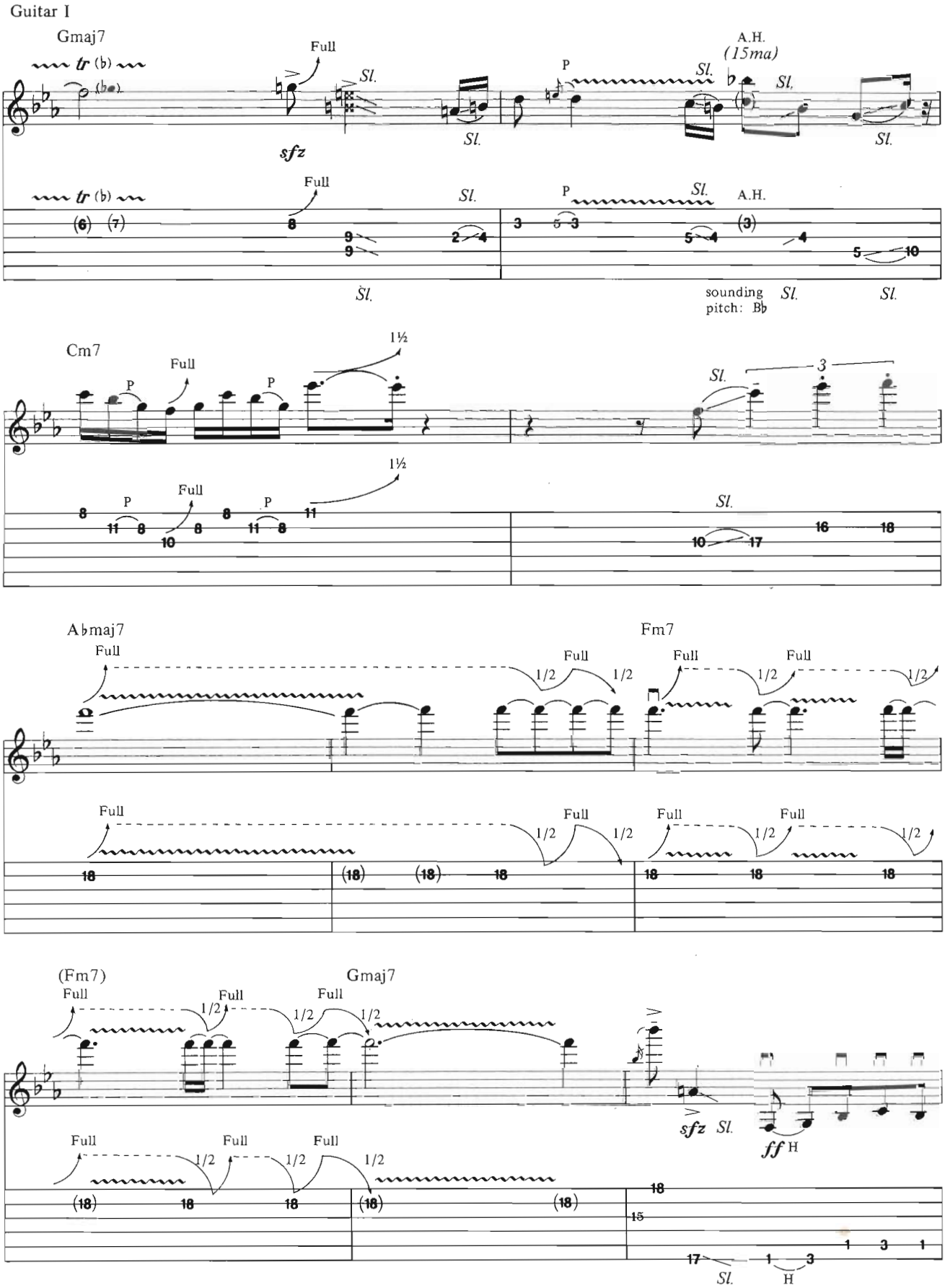

(Fm7)
C5
p
mf
H
H
D/C
Full
Full
Fm7
f
(slight vib.)
Full
Full
B♭7
Csus4(♭6)
C
Full
Sl.
slow release
Full
Sl.
1/2
Sl.
Sl.
D/C
1/2
Full
Fm7
Full
1/2
Full
Full

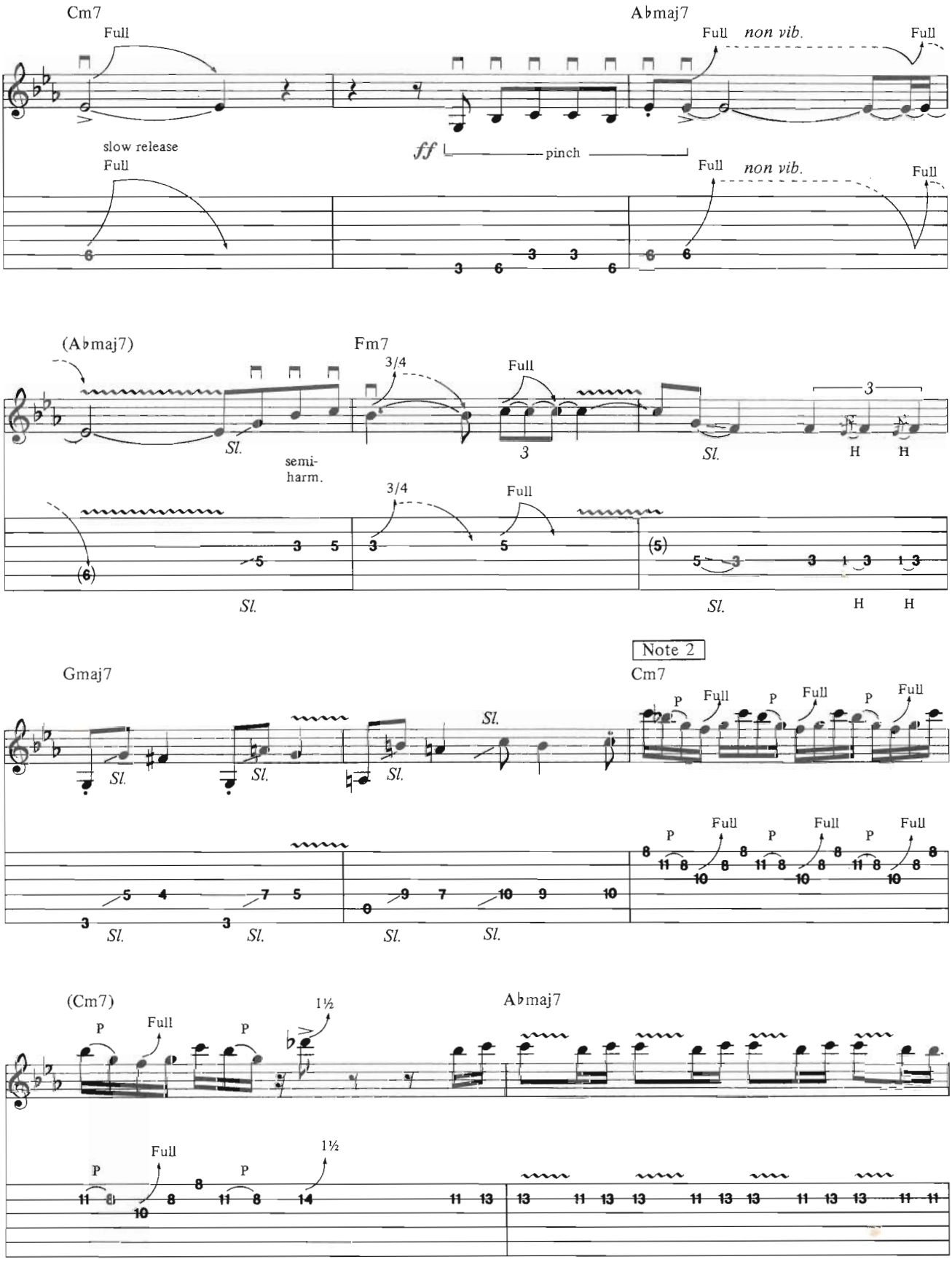

B♭7
Csus4
C
Full
Sl.
slow release
(slight vib.)
Cm7(9)
1/2
A♭maj7
P
(A♭maj7)
Fm7
mf (change pick-up)
Csus4
C
Cm7
1½
f
rake
(8th fret)
mf

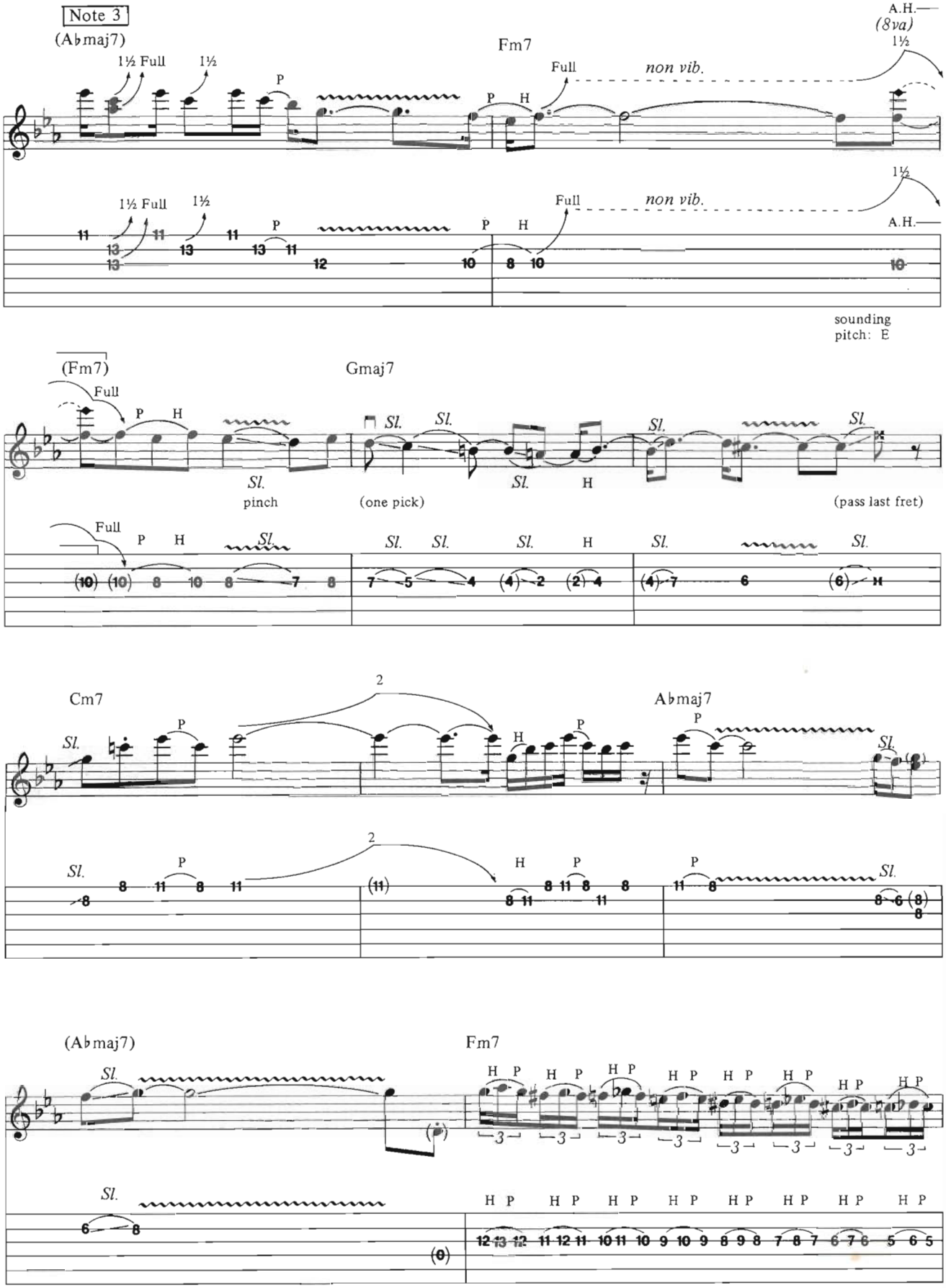

(Cm7)
Ab maj7
Full
Sl.
not picked
(use 2nd fin. for sl.)
p
f
pp
Fm7
Csus4
C
mf
(C)
D/C
H
Bb7
Csus4(b6)
(non vib.)
(Bend w/1st fin.)
slow release

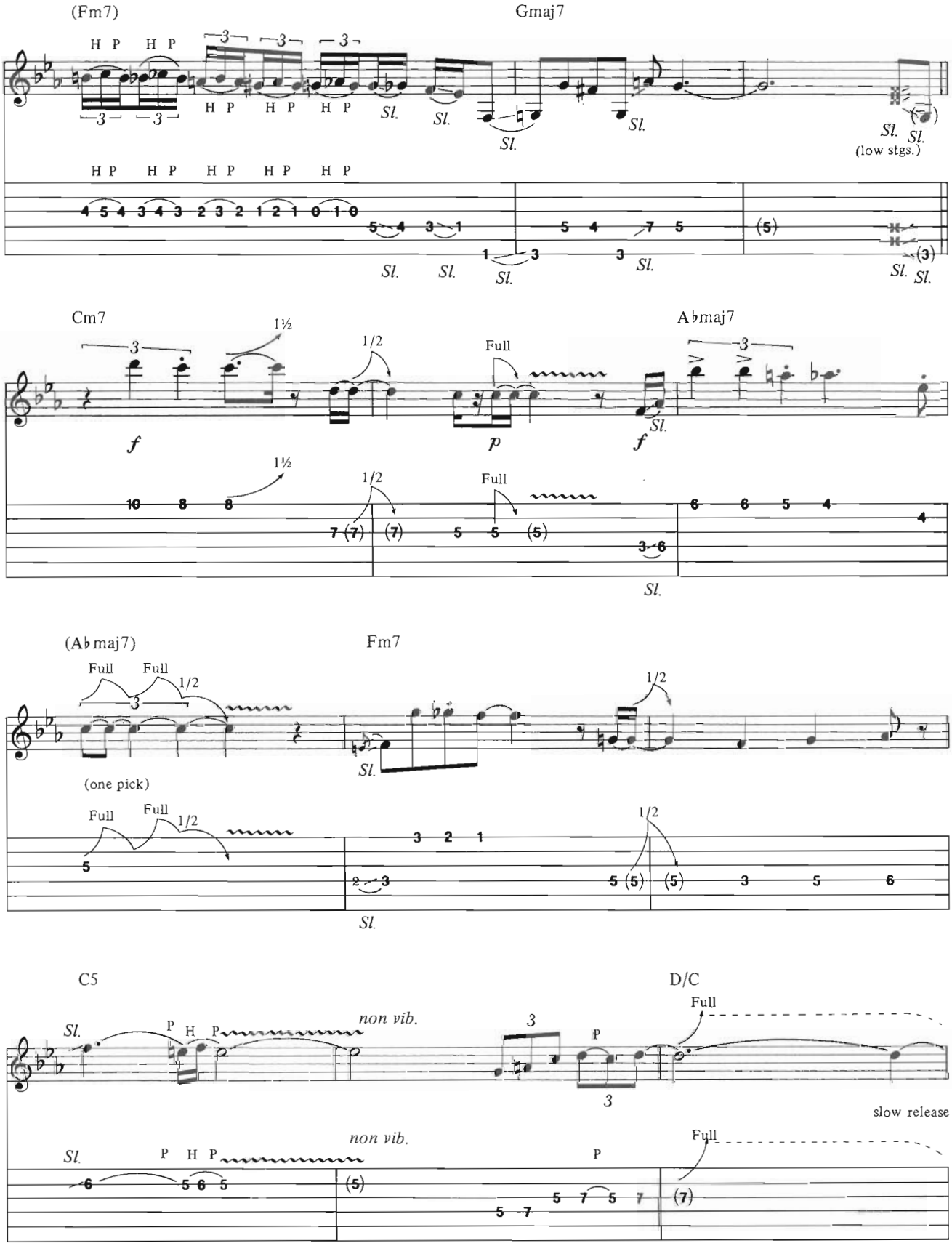

(C)
D/C
Full
Sl.
not picked
p
(slight vib.)
mf
Fm7
B♭7
Csus4
C
1/2
f
non vib.
Solo
Cm7
H
P
ff
1/4
A♭maj7
1½
Fm7

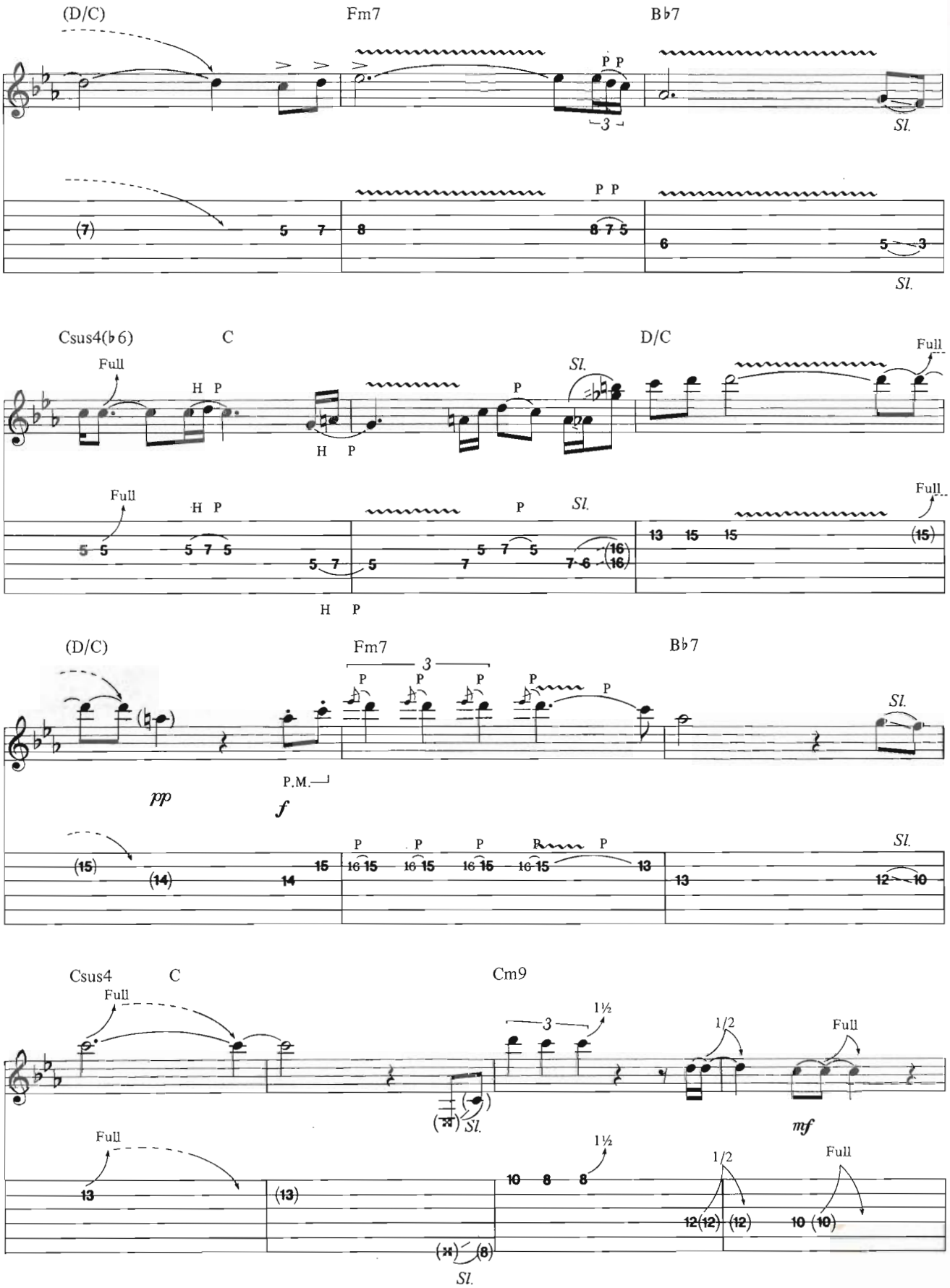

(Fm7)
Gmaj7
1/2
Sl.
P
f
H
Guitar I
Cm7
A♭maj7
Guitar II
(overdubbed)
Full
mf
Note 1
Fm7
(A♭maj7)
ff
tr
p

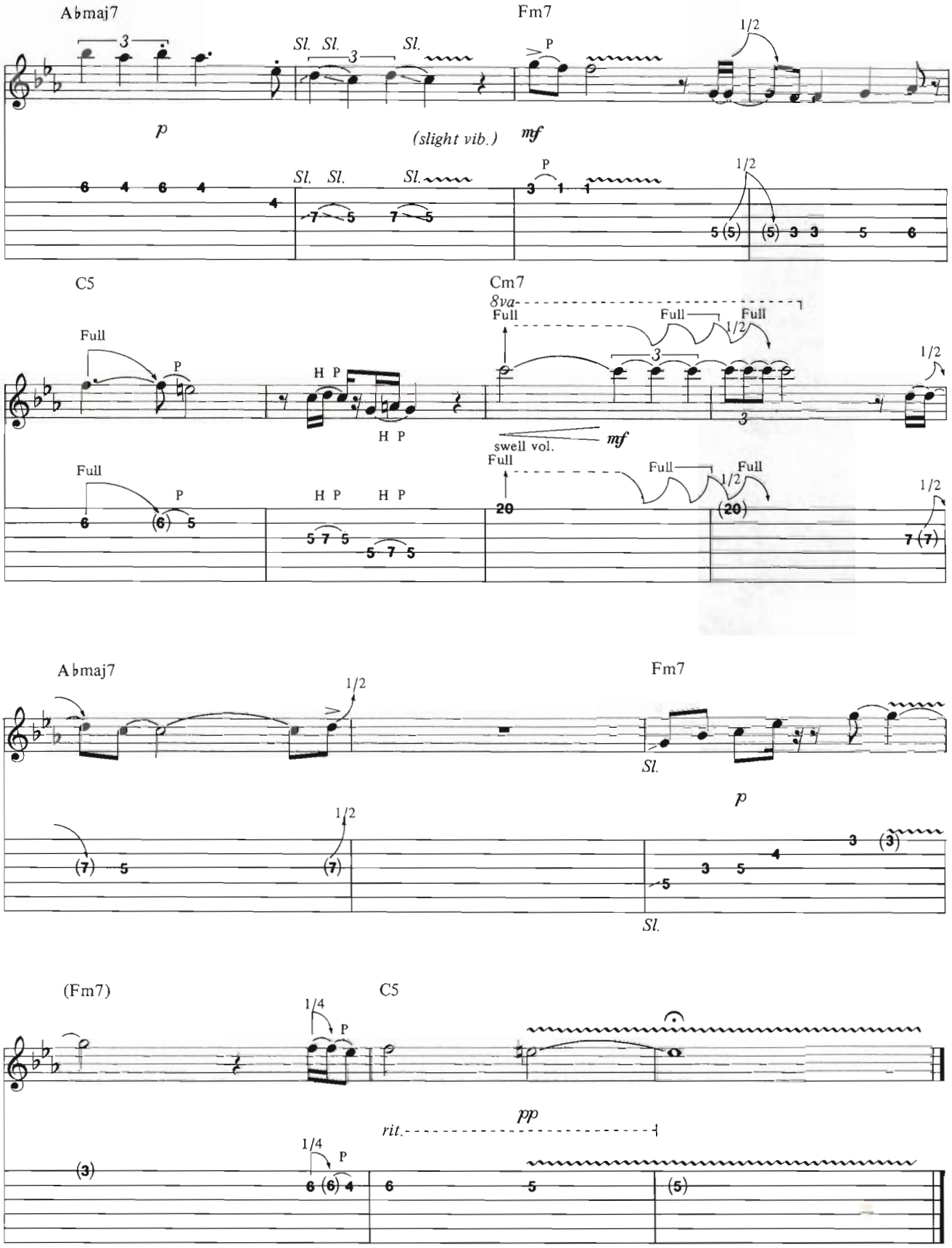

Guitar I
Gmaj7
Full
Sl.
sfz
P
A.H.
(15ma)
sounding pitch: B♭
Cm7
1½
A♭maj7
Fm7
1/2
(Fm7)
Gmaj7
ff H


Cm7
Full
slow release
Full
A♭maj7
Full
non vib.
Full
ff
pinch
Full
non vib.
Full
(A♭maj7)
Sl.
semi-
harm.
Fm7
3/4
Full
3
Sl.
3
H
H
3/4
Full
Sl.
Sl.
H
H
Gmaj7
Sl.
Sl.
Sl.
Sl.
Note 2
Cm7
P
Full
P
Full
P
Full
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
P
Full
P
Full
P
Full
(Cm7)
P
Full
P
1½
A♭maj7
P
Full
P
1½


Note 3
(A♭maj7)
1½ Full
1½
P
Fm7
P H
Full
non vib.
A.H.
(8va)
1½
sounding pitch: E
(Fm7)
Full
P H
Sl.
pinch
Gmaj7
Sl.
(one pick)
H
(pass last fret)
Cm7
2
A♭maj7
(A♭maj7)
Fm7
H P


(Fm7)
Gmaj7
H P
Sl.
(low stgs.)
Cm7
1½
1/2
Full
f
p
Ab maj7
(Ab maj7)
Fm7
(one pick)
C5
D/C
non vib.
slow release


(D/C)
Fm7
B♭7
P P
3
Sl.
(7)
5 7
8
8 7 5
6
5 3
Csus4(♭6)
C
D/C
Full
H P
P
Sl.
5 5
5 7 5
5 7 5
7
5 7 5
7 6
16
13 15 15
(15)
(D/C)
Fm7
B♭7
pp
f
P.M.
(15)
(14)
14
15
16 15
13
12 10
Csus4
C
Cm9
1½
1/2
mf
(13)
10 8 8
12(12) (12)
10 (10)
(8)


A♭maj7
Fm7
Sl. Sl. Sl.
P
1/2
p
(slight vib.)
mf
C5
Cm7
8va
Full
H P
swell vol.
mf
A♭maj7
Fm7
Sl.
p
(Fm7)
C5
1/4
rit.
pp

BREAK TIME.

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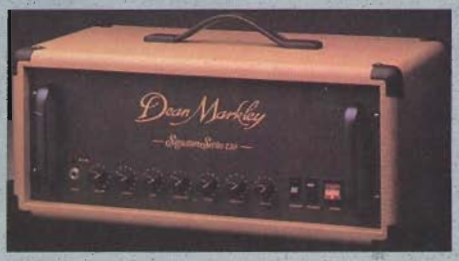

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Duncan Putnam

Though many couldn't stand the weather, last year found rock deluged in a purple rain of comebacks by guitarists whose careers had variously floundered, faded and been forgotten. It was the year of return for such heroes and giants as Jimmy Page, Jeff Beck and Eric Clapton, three influential players who have left their marks on every rock guitarist to have emerged in the last decade. It was also the year of the comeback for more cultist heroes, from European sky pilot Uli Jon Roth to California's swamp rock recluse John Fogerty to master of heartland roots rock Lonnie Mack.

Then there were comebacks that never came. Def Leppard, anxious to rebound after too long a time since **Pyromania**, were struck by tragedy that delayed their return. Quiet Riot simply bombed out in their attempt to match their **Metal Health** Lp. And the vaunted, twanging rockabilly craze that seethed and tattooed a year ago, fizzled and faded into the back-to-basics rock revival led by such guitar-heavy bands as the Blasters, Los Lobos and Jason and the Scorchers.

The list of MIAs was long and star-studded last year. At the top of the leader board was Eddie Van Halen, who got a haircut, gigged on the ***David Letterman Show*** and left the recording chores to David Lee Roth. Now he's got Sammy Hagar to replace the Hollywood-bound Roth. Others on extended leave included Michael Schenker and his melodious solos, the supremely relaxed ZZ Top, Neal Schon and Journey, Steve Howe, Ozzy Osbourne and his latest miracle man Jake E. Lee, and the Police, who entertained themselves with a variety of solo projects, on vinyl and celluloid.

Adrian Vandenberg, declared a certifiable Metal God by **GUITAR** (April), proceeded to disappear into the clouds, opening the door for such erstwhile metal guitar bands as Mama's Boys, Ratt, Metallica, Warrior and Queensryche. The cosmetic industry boomed as America's affection for loud music in loud clothes manifested itself in the rise of the sledgehammer sounds of Twisted Sister, Motley Crue and W.A.S.P. And while the assault on our shores by heavy European bands like Scorpions, Accept and Yngwie Malmsteen's Rising Force continued, a new front was opened to the West with the appearance stateside of the finely-tuned Loudness from Japan.

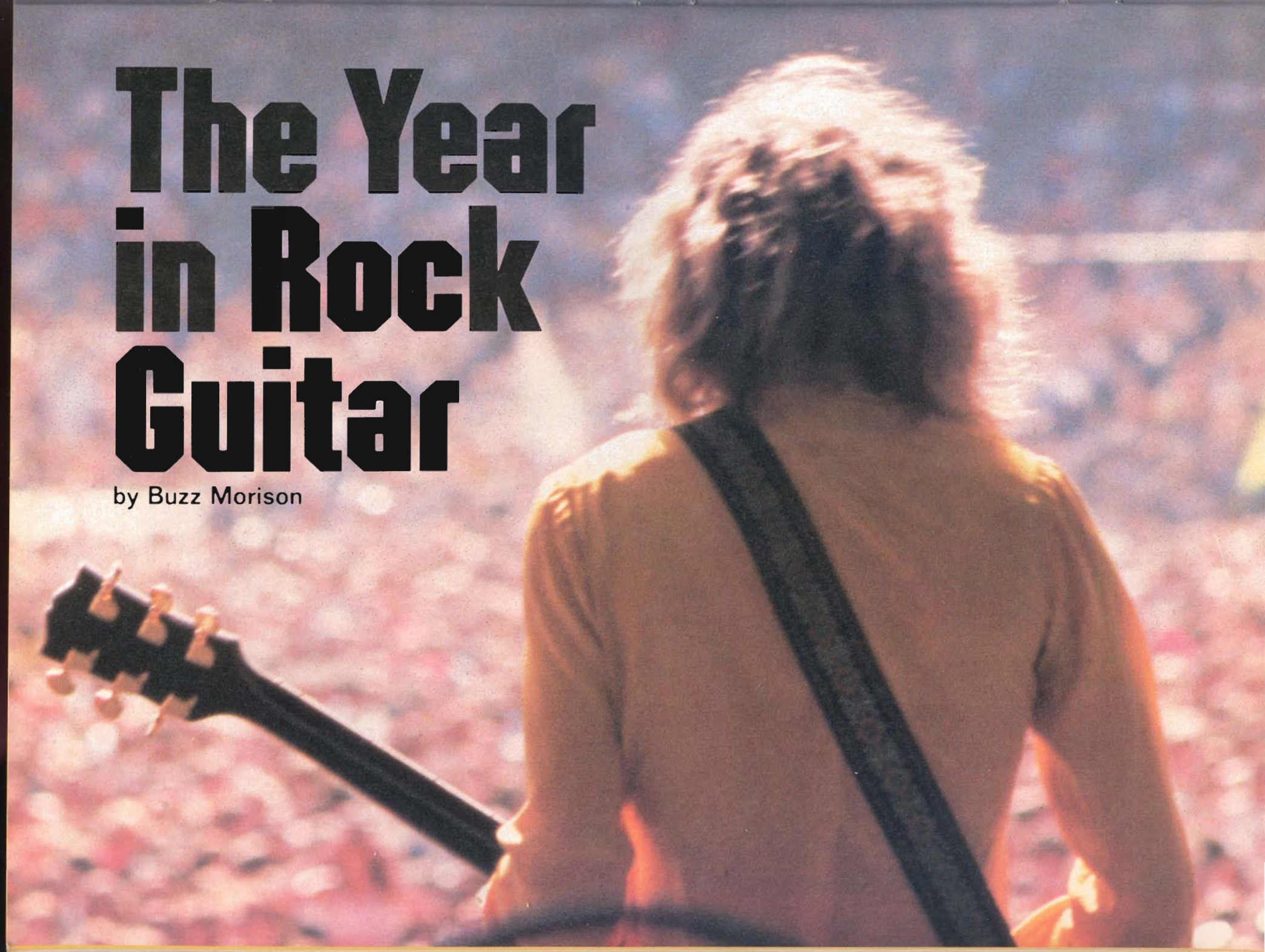
Bruce Springsteen lost one guitarist in Miami Steve Van Zant, who went solo, gained another in journeyman Nils Lofgren, and conquered the land with his exhausting tour behind **Born in the U.S.A.** Mark Knopfler returned from the movies with the haunting **Brothers in Arms**, while Bob Dylan gave us a chance to hear Mick Taylor work again. Taylor's former colleagues in the Rolling Stones stayed busy on family projects (Keith Richards), dance works (Mick Jagger), revivalist gigs (Bill Wyman and Charlie Watts) and partying (Ron Woods), only to gather in Paris mid-summer to fashion their next record. A jazz guitarist with a singular new tapping technique, Stanley Jordan, drew kudos from all sides but failed to live up to expectations on his debut album, **Magic Touch**.

Though gone for nearly twenty years, Jimi Hendrix's guitar style seemed to live on in the playing of guitarists as disparate as Stevie Ray Vaughan, Uli Jon Roth and Prince. A Hendrix contemporary, Carlos Santana, made a record last year, but his playing on it was so buried and infrequent one questioned his reasons for including his name. And another band whose origins are rooted in the flowery days of the late Sixties, Deep Purple, reformed and lumberingly lobbed some heavy musical grenades at critics who branded them over-the-hill.

And here at **GUITAR**, we continued our extensive coverage of the world of rock guitar with informative interviews on such musicians as Yngwie Malmsteen, Matthias Jabs, Brad Gillis, Chris Squire and Eddie Van Halen. We fired up such special issues as our first-ever Classics Issue, featuring Jimmy Page, Paul McCartney and B. B. King, and our All-Request Issue that highlighted Malmsteen, AC/DC and Steve Lukather. And, of course, we continued to publish complete guitar transcriptions lyrics, melody, tabbed-out solos, etc. of the songs you wanted to learn, everything from Toto's *Rosanna* to Ratt's *Round and Round* and *The Trooper* by Iron Maiden. All in all, a banner year for both **GUITAR** magazine and the guitar, with more excitement to come in year number three.

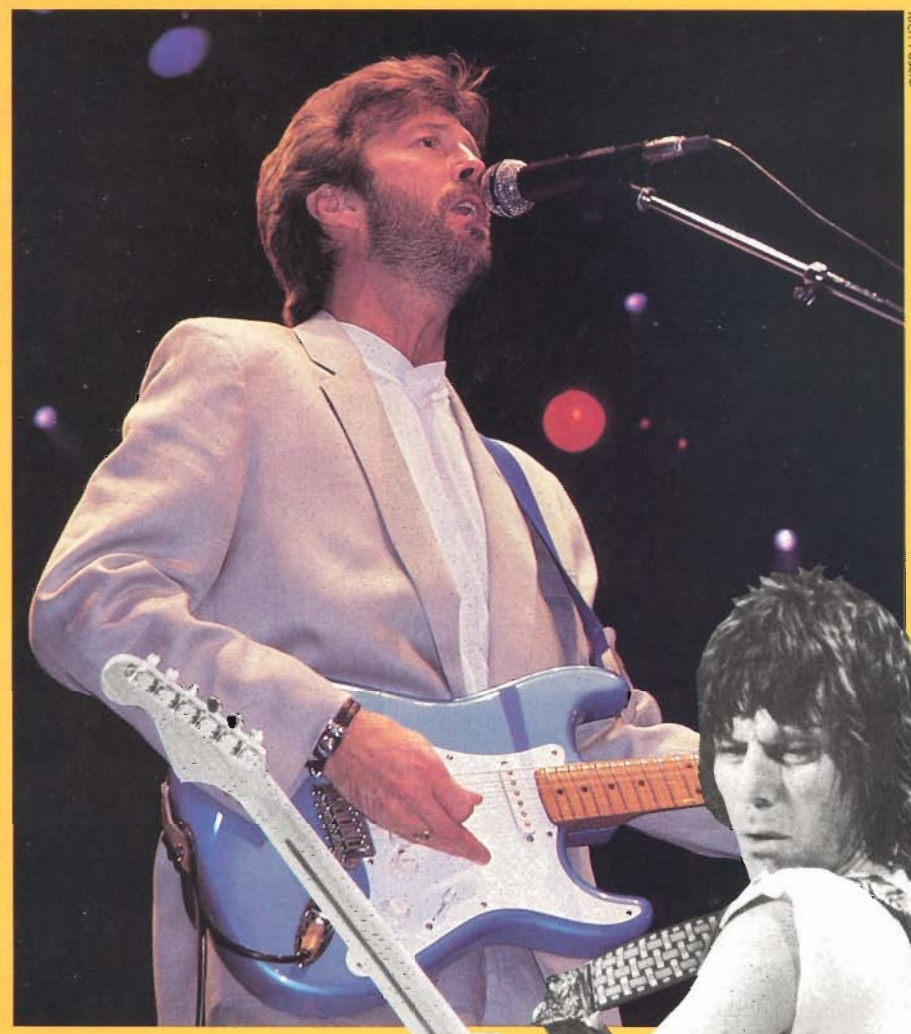
The Year in Rock Guitar

by Buzz Morison



Eric Clapton

Eric Clapton is upheld as one of the greatest guitarists in rock history, but he also has an image as being one of rock's more private and unassuming stars. This year Clapton took several long, unhesitating steps back toward the limelight, beginning with his bursting, bluesy work with Roger Waters on **The Pros and Cons of Hitch Hiking**, and including a national TV appearance on ***The David Letterman Show***, some jamming with Bruce Springsteen in Ireland, and the release of his own, intense **Behind the Sun**. With Phil Collins' help, Clapton created a varied album full of meaty guitar, vibrant vocals and heartfelt emotions, seeming to come to terms with his notoriety and place. Notwithstanding protests from those still waiting for more Cream and Bluesbreakers, 1985 saw another upswing in the guitarist's volatile career.



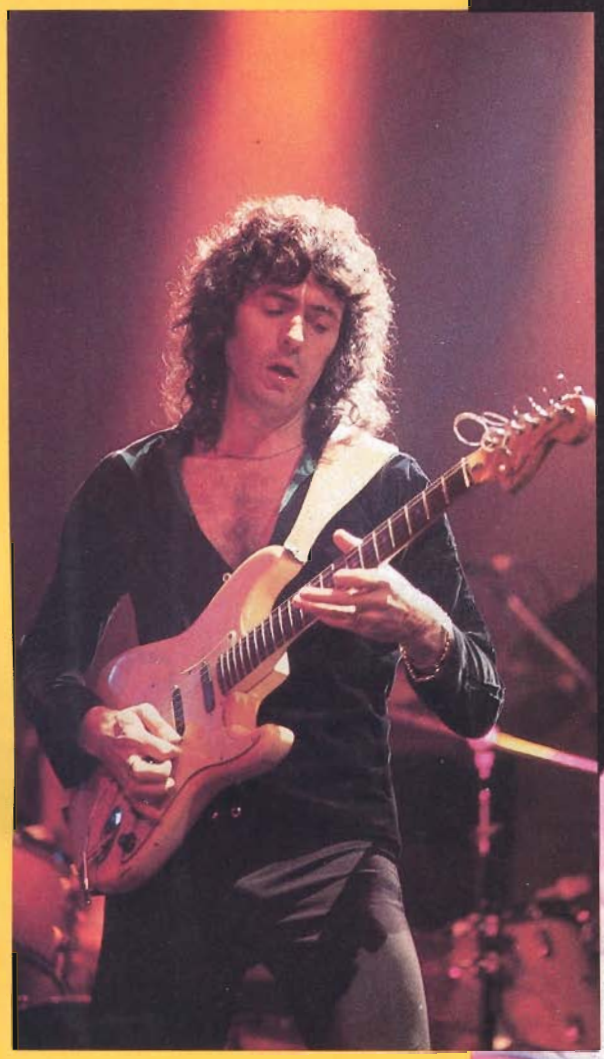
Rich Fuscia

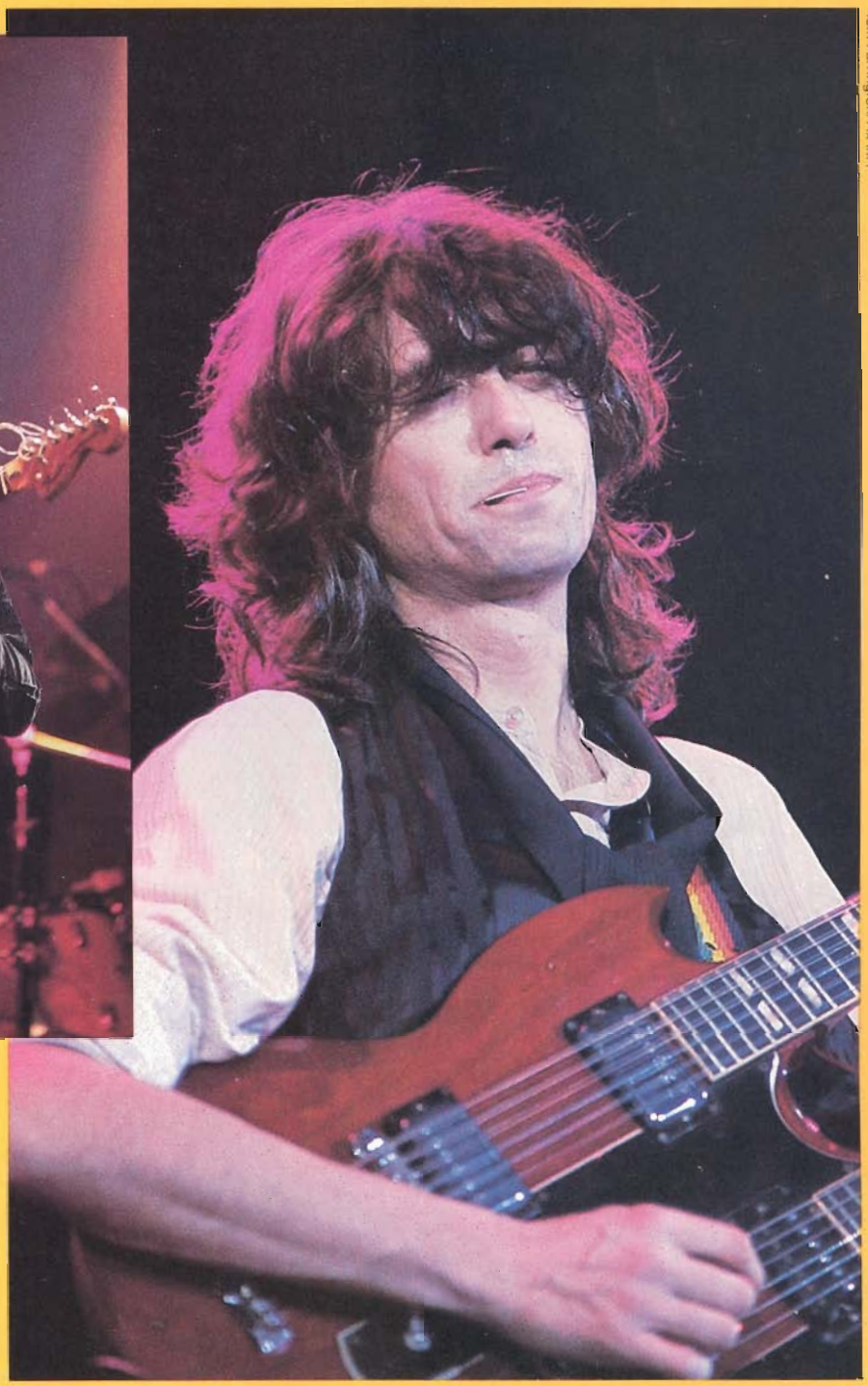
HONORS

Jeff Beck

Though never completely out of touch, mercurial guitar great Jeff Beck often seems more reclusive car mechanic than active musician, but last year saw a notable shift in his energies and produced his best playing of the Eighties. It began with a tortuous route through Tina Turner's *Steel Claw*, continued with his herky-jerky appearance on the Honeydrippers' *Rockin' at Midnight* (see also the **Porky's Revenge** Soundtrack) and reached a peak with Beck's overpowering contribution to Mick Jagger's **She's the Boss** Lp. Then, midsummer, the much anticipated album, **Flash**, arrived with its high-tech, modern-dance sheen. Though Beck's playing on **Flash** was patently adventurous, the album's missing melodies and uncomfortably chic settings were a post-Jagger bringdown. But the volume and vigor of Beck's work in '85 were cause for celebration.

Ebet Roberts





Tom Farrington/Pix Int'l

Ritchie Blackmore

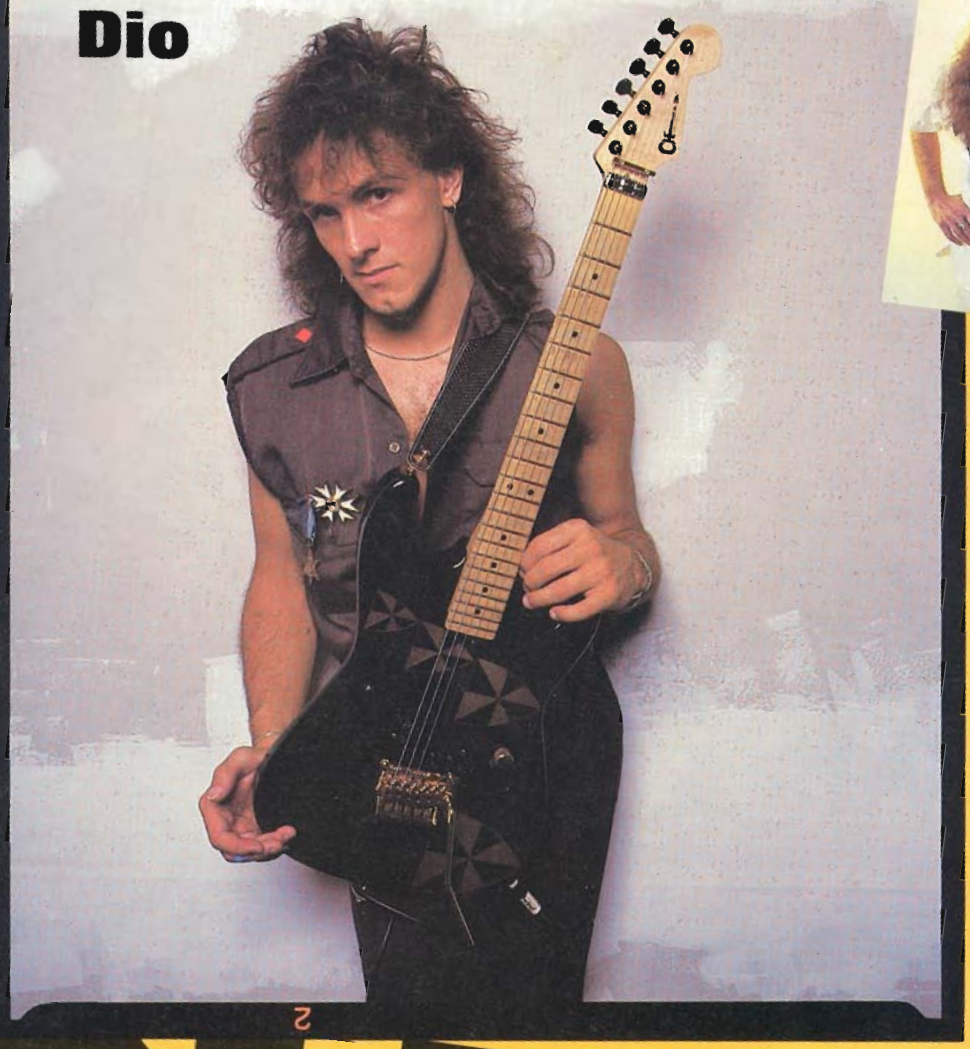
Our man in black, Ritchie Blackmore, celebrated his fortieth birthday in 1985 by reassembling with his Deep Purple bandmates and creating quite a stir with a classically heavy album, **Perfect Strangers**. While critics shuddered and loyal fans winced at the news, Blackmore, Ian Gillan, Ian Paice, Roger Glover and Jon Lord surprised all by creating a powerful, guitar-drenched sound and embarking on an inspired tour that proved Purple to be one of the weightiest bands in rock history. And while Yngwie Malmsteen sat at home practicing his licks and sartorial style, Ritchie Blackmore proved with a bevy of bulletting solos on **Strangers** that when talk turns to the "next Blackmore," there's still only the real thing.

Jimmy Page

With back turned toward the audience and hair hanging loose, hiding much of his face, Jimmy Page appeared as if he may have regretted his return to rock's stages with an album and band rigidly called **The Firm**. The chance to see and hear Page live again was enough for some, but many couldn't hide their disappointment in the results of Page's teaming with one of hard rock's great vocalists, Paul Rodgers. The album's rough, plodding songs didn't seem to inspire or challenge Page, but an interview with the duo in **GUITAR** (July) found Page relaxed and excited. "We're having a great time," he beamed. Still, his uncredited playing on Robert Plant's Honeydrippers project seemed as noteworthy. Both recordings were welcome doses from the guitarist and hopefully just a hint of things to come.

The man with the voice that ate London made a strong bid for success on his own terms, rather than as headpiece for a Rainbow or a Sabbath, with his second and third albums, **The Last in Line** and the bloody **Sacred Heart**, and a hair-raising tour of the states. But, as he related in a **GUITAR** (December) interview, the most exciting aspect of his increasing prosperity is the emergence of Irish guitarist Vivian Campbell, whose blistering leads and equally hot rhythm work combine to give Dio the most inspired backing of his career. As Dio explained to **GUITAR**, "I've got the best of both worlds with Viv."

Dio



Glen La Ferman

Triumph

"I want people to say, 'That Rik Emmett, he has a lot of personality and character, he writes good songs and plays with a lot of emotion.' " So said Rik Emmett, Triumph's wizardly guitarist, in the June **GUITAR**, and a better description could not be written. The Canadian power trio reaffirmed their place in '85 with **Thunder Seven**, an expansive, sophisticated album that showed Emmett to be one of the finest all-around players in progressive rock. His wide-ranging work on **Seven**, from technical polish and prowess to emotional highs and aching blues, proved him worthy of a place at guitar's head table and elevated his hard-working band to a new level of respect they richly deserve.

OLDSTE

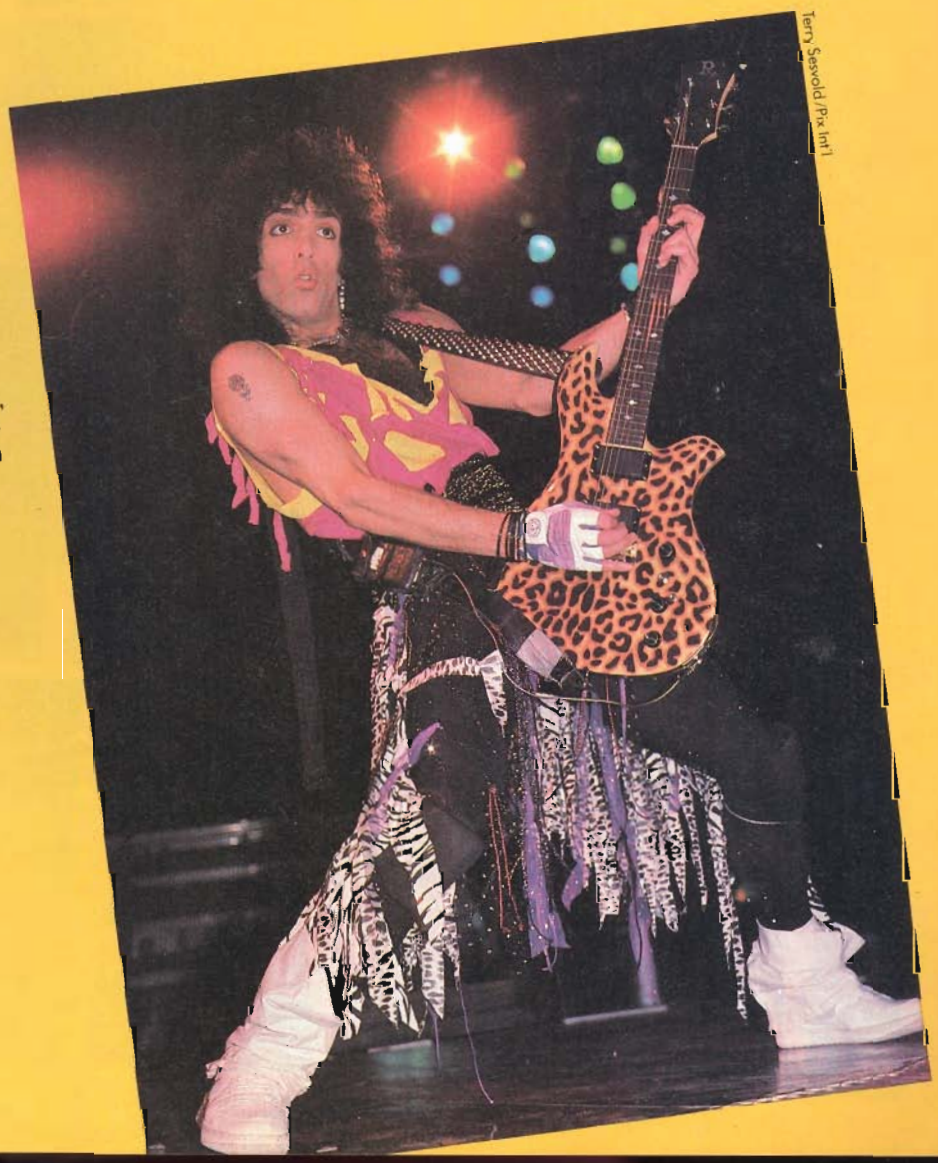
Ross Marino

Iron Maiden

Iron Maiden locked 1985 in its distinctive brand of metal manacles with **Powerslave**, the band's fifth record and most self-assured and compelling performance. With galloping rhythms, double guitar harmonies and song subjects that plumb the depths of history, Maiden has grown to become the prototype for the Eighties metal sound. Fueled by the liquid lines of bassist Steve Harris, guitarists Adrian Smith and Dave Murray have grown into one of rock's most distinctive duos. How do two players so equitably share the limelight? As Murray related in, appropriately enough, a dual interview in **GUITAR** (January), "We sort of feed off each other. We play together, not against each other."

Kiss

Now one of the few gangs of metalurgists *not* to wear make-up, Kiss was revitalized in 1985 with the ballsy **Animalize**, featuring the gritty playing of the second of three guitarists to pucker in and out of the band. After Vinnie Vincent parted huffing, an unknown guitar teacher, Mark St. John, flew into the fray and sparked **Animalize** with his fretwork. Unfortunately, a debilitating illness has forced him to leave Gene Simmons, Paul Stanley and Eric Carr, only to be replaced by Bruce Kulick, fresh from a starring role on Michael Bolton's Lp.

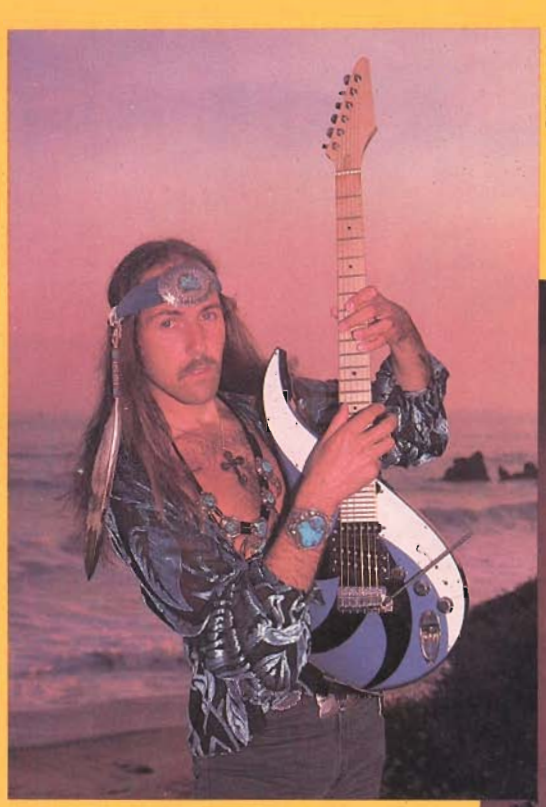


Terry Sasvold /Pix Int'l

RS

Uli Jon Roth

Those sounds you hear streaking across the sky don't signal the start of the Star Wars buildup, but the first salvo of guitar from German cult hero Uli Jon Roth. Rising to the challenge of Yngwie Malmsteen's classical fusion, ex-Scorpion Roth surfaced from a three-year hiatus with his first-ever American solo release, **Beyond the Astral Skies**, a cosmic, expansive album full of Roth's stinging, singing guitar work. "When I solo I build shapes, mountains and buildings," Roth told **GUITAR** (July) and despite the over-riding pretentiousness of his intergalactic approach, his guitar constructions regained him semi-legendary status last year. His personal style and orchestral visions align him with Malmsteen for what could be the European Guitar Wars of the Eighties.



Gene Kirkland

Yngwie Malmsteen

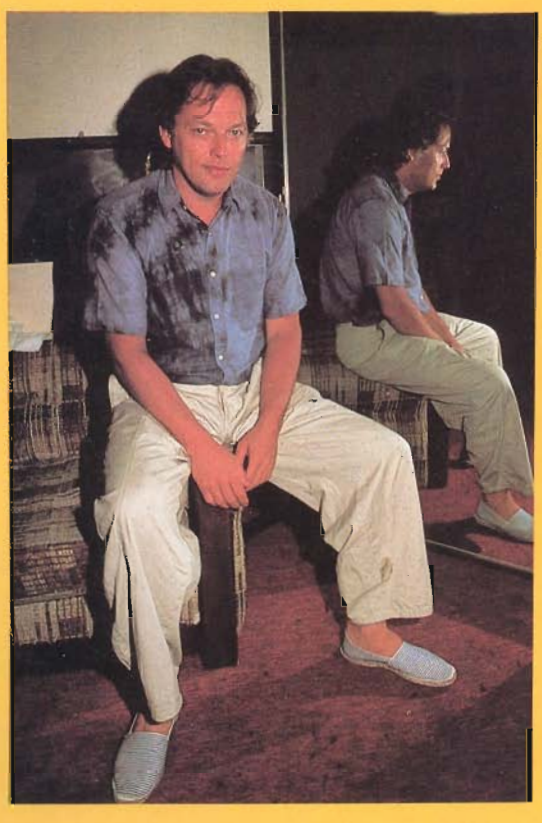
They said it couldn't be done, but last year the brash, young, jet-fast guitarist from Sweden escaped from Alcatrazz to continue his master plan as a rising force in metal guitar. Heavily indebted to classical music and the likes of Ritchie Blackmore and Jimi Hendrix, this Bach and roller's solo debut, **Yngwie J. Malmsteen's Rising Force**, was a mostly instrumental expose of the guitarist's high-speed, natural abilities. What's the thrill for Malmsteen in speed? "To me it's more interesting, it's more challenging," he cooly told **GUITAR** (May). Fast or slow, talent oozes from Malmsteen's pores. Whether viewed as an original or an egotistical, immature copycat, there's no denying Malmsteen's impact on rock in '85.

EUROPEA INVADER

FLOYDIANS

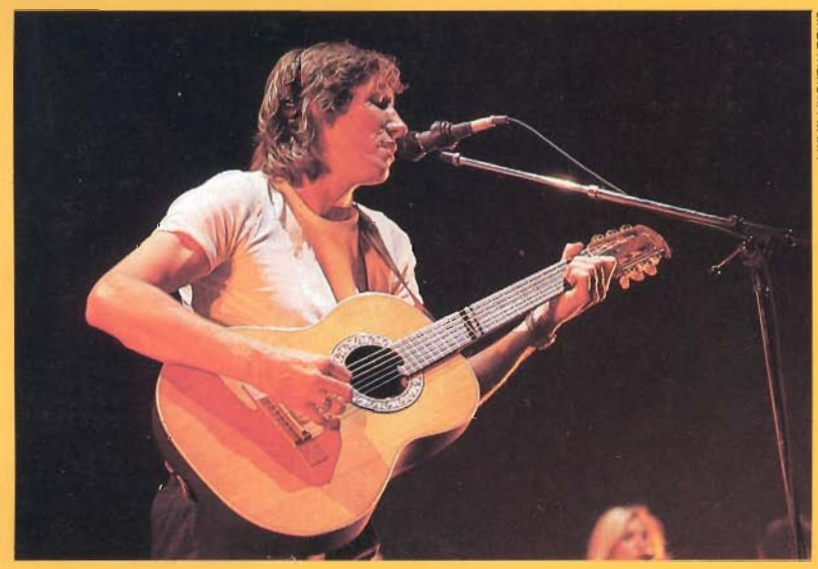
David Gilmour

The left side of the Pink Floyd brain, brooding guitarist David Gilmour, kept active in '85 in various gilded ways. He followed up his plentiful '84 release, **About Face**, with a tour that featured both his restive, moody guitar and Mick Ralphs' boisterous playing. Later, Gilmour could be heard injecting his economical, fat Strat sound into Paul McCartney's **Give My Regards to Broad Street** bomb and even making it onto celluloid. And last summer, Gilmour's blustery, probing solos were a part of Supertramp's sixteen minute inquiry into the future of the human race, *Brother Where You Bound*. With his much requested guitars in tow, David Gilmour shouldn't have to worry much about finding work as an unemployed Pink Floydian.



Randy Bachman

John Harrell/JHP



Linda Mallow/Pix Int'l

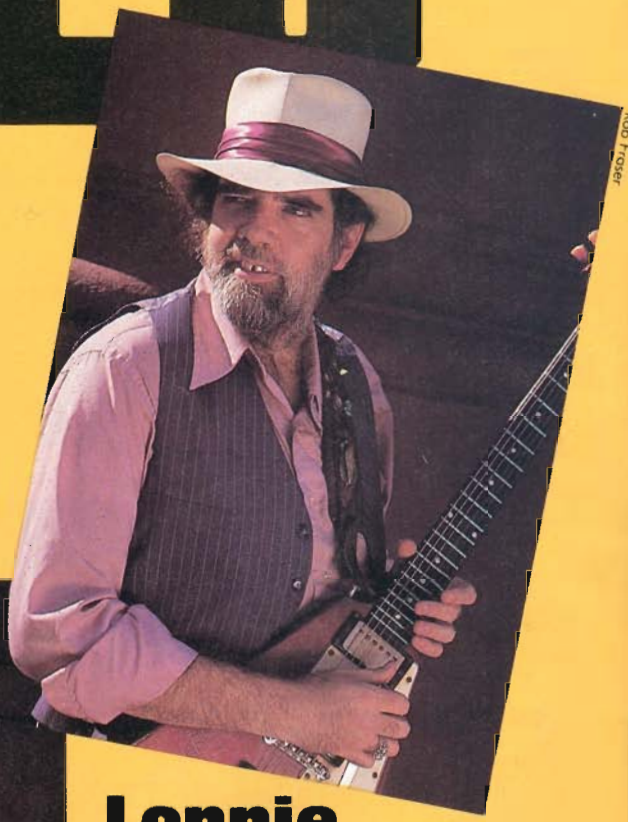
Roger Waters

The esoteric saga of English art-rockers Pink Floyd, at least its two leading members, continued last year with solo excursions that followed 1983's epilogue to the band's life, **The Final Cut**. Roger Waters, who many envisioned as the big Pink in Floyd, birthed his first album as a swinging single, **The Pros and Cons of Hitch Hiking**. The record revolved around typically grandiose razzle-dazzle and an aging hippie's concept of alienation, strange sex and angst. As a conceptual piece it was lacking, but as a vehicle for instrumental soloing it proved superb on record for Eric Clapton and saxman David Sanborn and on Waters' six-city American tour with an all-star band led by Clapton and featuring whiz-bang electronics and visuals. Waters showed that the dreams and nightmares of Pink Floyd live on.

BLUES

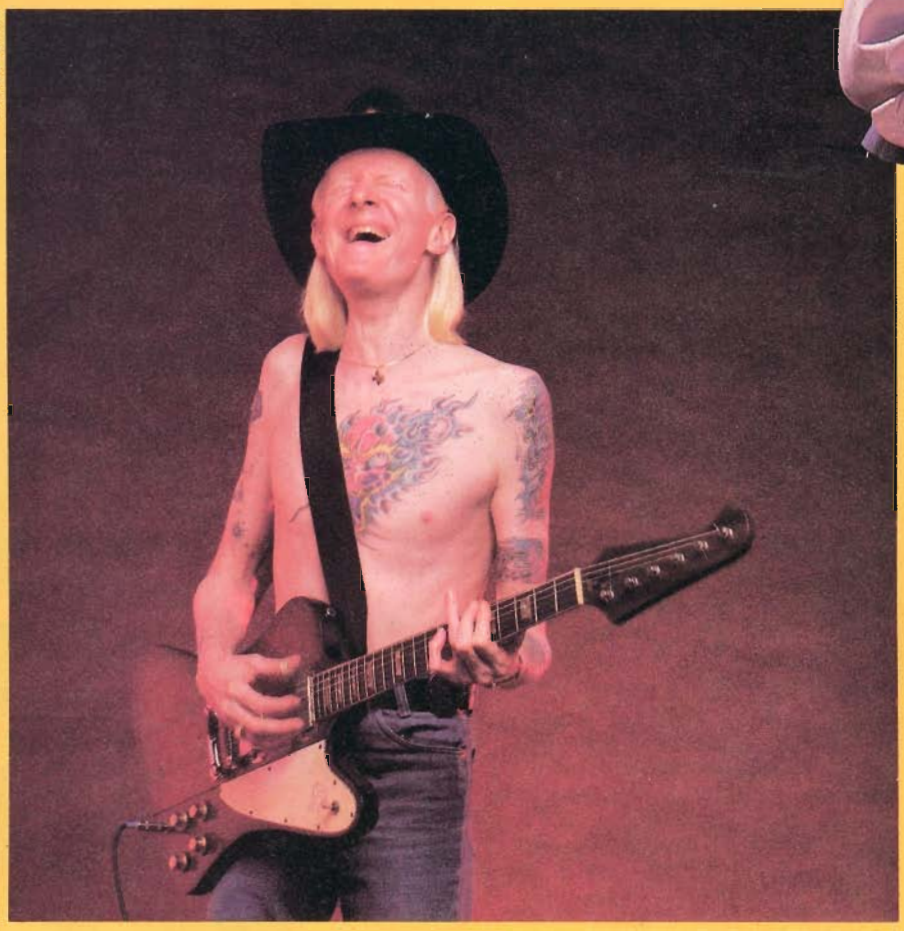
Johnny Winter

When one talks of the revitalized white blues scene, one has to get excited about the return of Johnny Winter. The guitarist's twelve albums in the Sixties and Seventies were at the heart of American blues/rock, and his work with Muddy Waters resurrected a blues giant and ensured that his best work was captured on record. After too long in hiding, Winter kicked back with his rip-snorting **Guitar Slinger** Lp late in '84, wildly screaming the blues. And late this summer his **Serious Business** reinforced the influence of his much-imitated slide style and the naturalness of his down-home affection for the true and blue. Certainly Winter proved last year that he's not just a flashback, he's the real thing.



Rob Fraser

Glen La Ferman

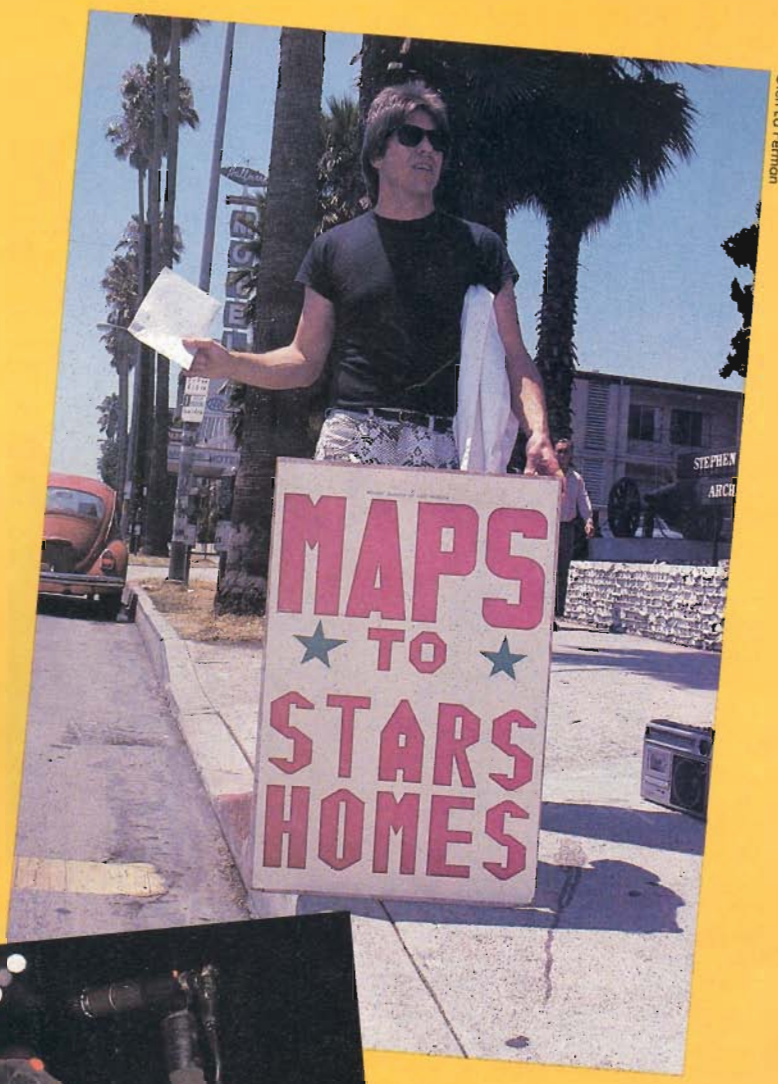


Lonnie Mack

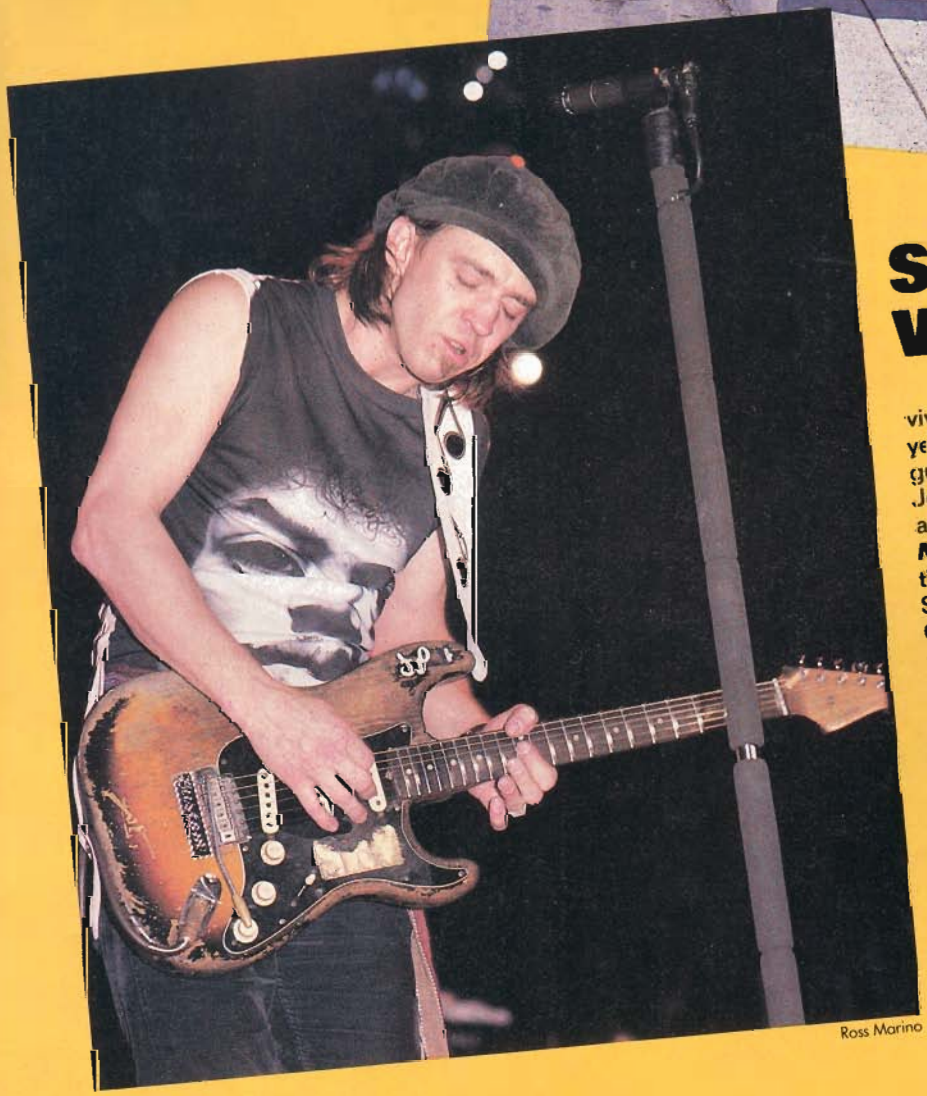
In this year ripe with comebacks big and small, none came as more of a surprise than Lonnie Mack's, led by his steamrolling **Strike Like Lightning** album. This large, bearded purveyor of vibrato-laden roots-rock guitar, thick with the sweat and moss of backwoods barrooms, was nudged into the studios twenty years after cracking the national Top 5 with his instrumental version of Chuck Berry's *Memphis*. On his new album, produced by one of his guitar idolaters, Stevie Ray Vaughan, Mack is on fire, ripping off some of the smokingest rock and blues of '85. His ensuing tour finally gave those outside his roadhouse roosts around Cincinnati a chance to hear this musical definition of a guitar legend.

George Thorogood

Once again this year's award for hottest guitarist from Delaware goes to George Thorogood, that boyish basher of rock and blues classics whose frenzied, chord-blurring style resurfaced on his aptly titled **Maverick**. With a voice as rough and unschooled as most of the customers in the sweaty bars he frequents and a band of Destroyers always looking for a musical fight, Thorogood reworked the masters, from Chuck Berry to Carl Perkins and John Lee Hooker, loading their songs down with his broad-shouldered guitar attack and backyard boogie and barbeque attitude. Though there's some who question the value of his sometimes unimaginative retreads, there's no denying the enthusiasm and energy with which he returned to the road last year.



Glen La Ferman

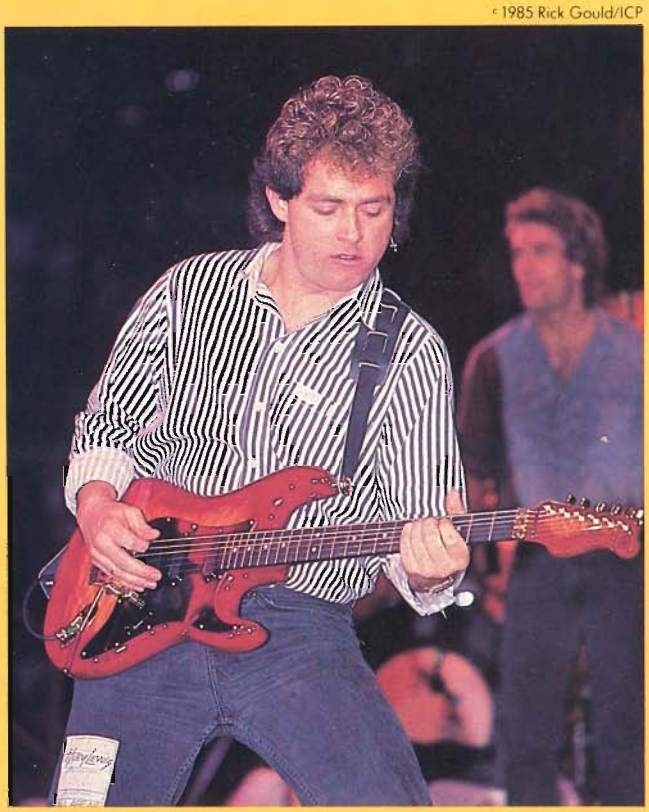


Ross Marino

Stevie Ray Vaughan

Last year's hint at a blues revival seemed more a reality this year in the rebounding careers of guitar toughs like Lonnie Mack, Johnny Winter, Fenton Robinson and B.B. King, with his ***Into the Night*** soundtrack. At the head of the pack once again was Texan Stevie Ray Vaughan, whose **Couldn't Stand the Weather** rode a tidal wave of fluid, fiesty guitar into the new year, then gave way to the hot Southwestern summer sizzle of **Soul to Soul**. With the meanest and most chilling guitar technique to have sprung from a juke joint culture awash in beer and whiskey, Vaughan has made the leap from unknown to hero quicker than most folks grow beards (cept maybe Billy and Dusty). For those who get lost in his fierce extrapolations, three records in two years still hasn't been enough.

POPPERS



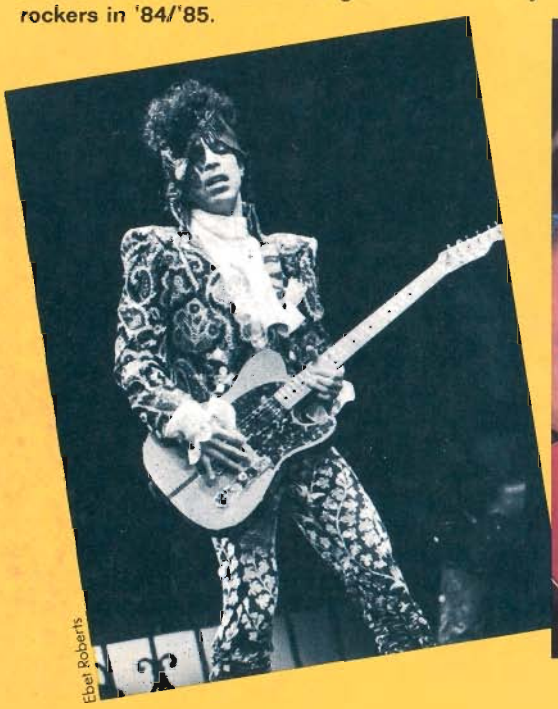
©1985 Rick Gould/ICP

Steve Lukather

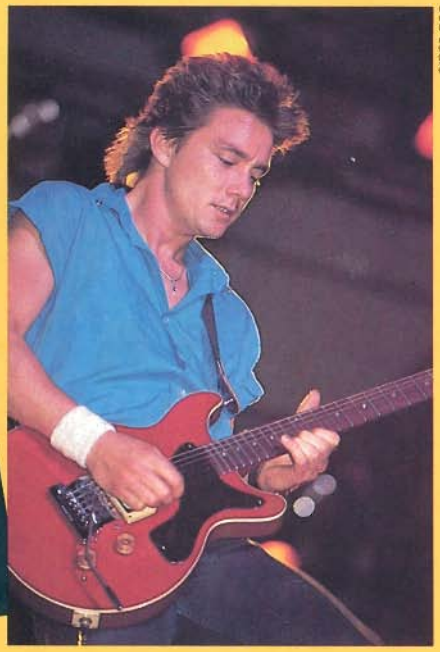
Mr. Popularity, Steve Lukather, had another busy year, plugged in for sessions that ranged from Paul McCartney's **Broad Street** to Eric Clapton's **Behind the Sun** and Chet Atkins' **Stay Tuned**. Hurtling and growling as only he can, Lukather has bared axes with the greats, but in his **GUITAR** interview (May) he revealed the confident voice of his guitar doesn't always carry through to his mind. "There's a million players out there who can dust me," he nervously related. Tell that to Toto's fans who gobbled up the band's fifth album, **Isolation**, and with it Lukather's high-energy outbursts. How are those fierce, biting solos captured on tape? "I play in the control room with my amp out in the studio," Luke told **GUITAR**. Yow! Keep those fills and solos coming, Steve.

Chris Hayes/Huey Lewis & the News

This year's honors for all-American nice guys who play rock and still write home to mom go to Huey Lewis and the News, who checked in with their third Lp, **Sports**, and checked out with four Top Ten singles and a semi-permanent residence on the album charts. With their perky, palsy, riff-based pop, sugar-coated with blue-eyed soul, Lewis and team slipped through to stardom with unpretentious music, low-key, good-times spirit and an ever present sense of humor. At the heart of their rock and roll was guitarist Chris Hayes, whose pulsing rhythm hacking and short, pointed solos infused the News' snappy beat with just enough grit and rowdiness. All news was good news for Hayes and his fellow frat-rockers in '84/'85.



Ebet Roberts



Bob Leafe

Prince

How much success can one guy have in a year? Having become a box-office smash, multi-platinum vinyl magician, camera-bashing, charity-snubbing media darling and heir to the Jimi Hendrix crown of guitar histrionics, Prince Roger Nelson rocked the music industry by following-up his record-breaking, chart-topping **Purple Rain** with the psychedelic **Around the World in a Day**, an album that found critics dishing out comparisions to **Sgt. Pepper** and other paisleyed classics. Viewed as everything from the next pop God to the finest recycler of rock history ever cloned, Prince toned down his purple language on **World** but continued his howling, feedback-soaked guitar trips and showed on film to millions that, indeed, his funk band *can* play rock.

Night Ranger

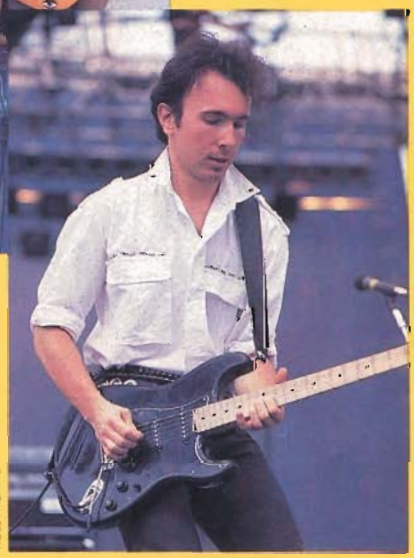
Night Ranger began the year by continuing their hit streak of singles from their second album, **Midnight Madness**, songs that included the boisterous anthem, *(You Can Still) Rock in America*, and now they're closing it out by doing the same with album three, **7 Wishes**. It's not often a hard rock band so assuredly has taken over the AOR airwaves, and explanations for much of the band's '85 climb can be laid to the hearty melodies of bassist Jack Blades and the clean, piercing guitars of golden boys Brad Gillis and Jeff Watson.

Ross Marino

Steve Vai

John Harrell/JHP

Stepping in to fill the chair formerly held by the boy wonder of metal guitar is not an easy task, but guitarist Steve Vai managed to make us forget the old Alcatrazz with his clever, sprawling playing on the band's '85 release, **Disturbing the Peace**. Emerging from Frank Zappa's rigorous school of musical development, Vai startled with the way he remolded Graham Bonnet's band into a solid group notable for melodic, hearty sound, through his own writing and arranging. Now clearly more than a raft bearing Swedes across the ocean, Alcatrazz is a hard rockin' band on the rise, and Vai, with his finely honed chops and mastery of wild-ass techniques, is a guitarist whose star has risen.



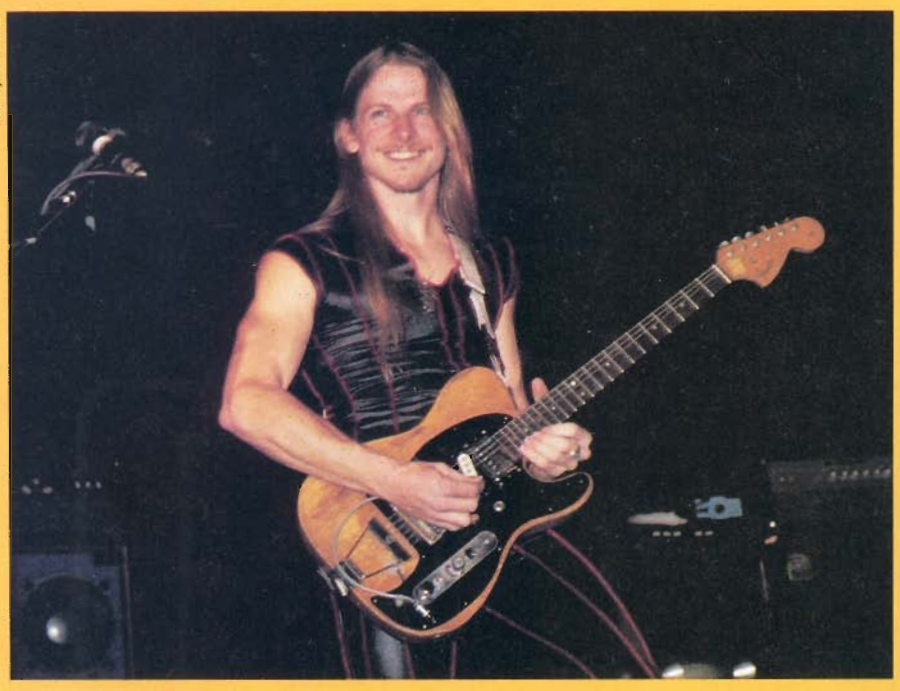
Ross Marino

The Edge

No band seemed to capture more hearts and minds across college campuses this year than U2. Combining singer Bono's impassioned humanistic pleas and self-taught guitarist Dave Evans' (a.k.a. The Edge) fresh, rhythmic style, this Irish quartet shifted their musical emphasis in '85 from driving power to impressionistic mists with **The Unforgettable Fire** while maintaining their idealism and purpose. The Edge's unique approach creates intensely pulsating atmospheres that surround Bono's singing, and the twenty-four-year-old's modern melding of rhythm and lead into a rattling whole has created a host of imitators striving for the "U2 sound." Fast becoming the people's band of the Eighties, U2 offered a summertime Ep of remnants from their Unforgettable Fire tour, **Wide Awake in America**, to hold us until they hit the studio again.

THE FRINGE

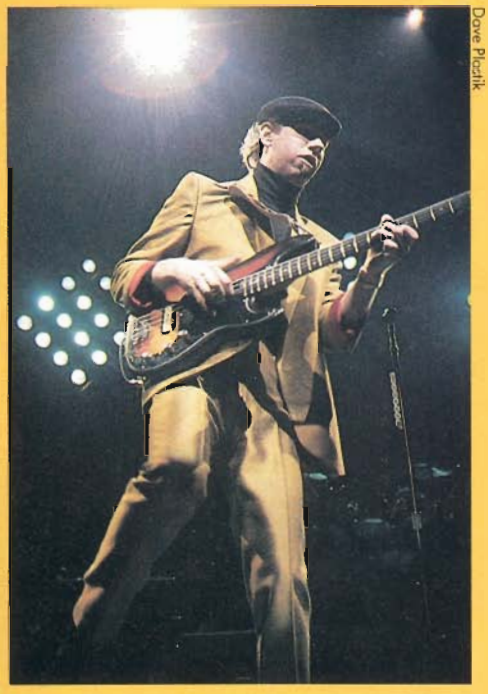
Randy Bachman



Steve Morse

Everybody's favorite guitarist for all seasons, Steve Morse, spent a fair amount of time last year on the road. Of particular importance was a solo gig at Carnegie Hall, which ain't bad at all for a Georgia farmer. On the recording end, he released his 2nd solo effort, with bandmates Jerry Peek (bass), Rod Morgenstein (drums), and a host of guests, including Albert Lee, Peter Frampton and Eric Johnson. His book of guitar transcriptions is nearing completion and will be put out by Cherry Lane Music.

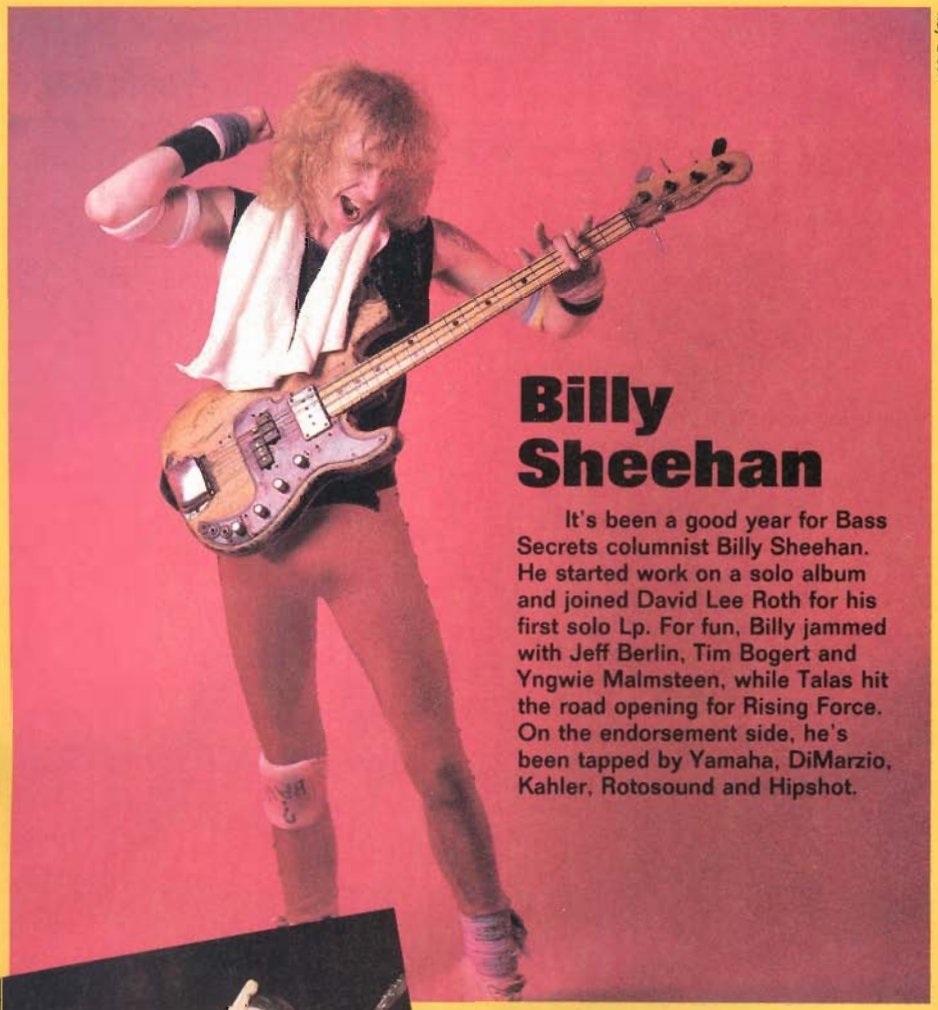
Dave Plasilk



T-Bone

Our resident bassist in the 80s had a booming year, including a co-production credit on Carly Simon's hit, *Tired of Being Blond*. He brought his big bam bass sound to Diana Ross, playing on *Swept Away* and her Lp's title cut, *Body Rock*. With Hall & Oates he played over 100 concerts, including the re-opening of the Apollo Theater with guests Eddie Kendrick and David Ruffin, and the Live Aid show in Phailadelphia, where he also backed up Mick Jagger and guest Tina Turner. It was a year in which Hall & Oates won the Best Group of the Year at the American Music Awards, where T-Bone got to meet his favorite country music stars, and even began his first major book, ***T-Bone's International Rock 'n' Roll Gourmet Deli Guide***!

GUITAR'S PRACTICING MUSICIANS



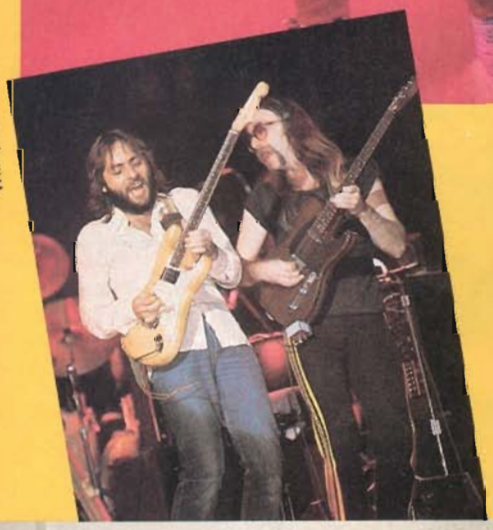
Ray Olson

Billy Sheehan

It's been a good year for Bass Secrets columnist Billy Sheehan. He started work on a solo album and joined David Lee Roth for his first solo Lp. For fun, Billy jammed with Jeff Berlin, Tim Bogert and Yngwie Malmsteen, while Talas hit the road opening for Rising Force. On the endorsement side, he's been tapped by Yamaha, DiMarzio, Kahler, Rotosound and Hipshot.

Twisted Sister

While happiness is said to come to those who persevere, it's hard to tell what the fellas in Twisted Sister were feeling behind their garish garb, after ten years of Long Island venues and low-class billings. Hopefully they're soaking their hard-earned celebrity for all it's worth, after the rise of the aptly titled **Stay Hungry** album. With their anthem, *We're Not Gonna Take It*, inspiring untold thousands of teens to snarl and thrust their fists skyward, Dee Snider and company conquered glam, glitter and rock 'n' roll, out nastying Motley Crue and W.A.S.P. and out twin guitaring Judas Priest and Scorpions. Happy or not, Sister railed at all forms of authoritative control again last summer, by putting America's ears **Under the Blade** of their re-released 1982 debut.



Whitey Jackson

Elliott Randall

Elliott Randall's datebook filled up nicely over the last year. His activities have ranged from composing for modern dance companies to recording with Mongo Santamaria, Betty Wright, Art Garfunkel and Jimmy Webb with the London Symphony, and the Weather Girls. Steely Dan fans should note that Elliott is also involved in two projects with Gary Katz, one of which involves the until now separated duo of Walter Becker and Donald Fagen! Add to this a slew of your favorite guitar parts for TV commercials, and you've got a year in the life of an always working guitarist.

Dave Plasik

Randy Bachman

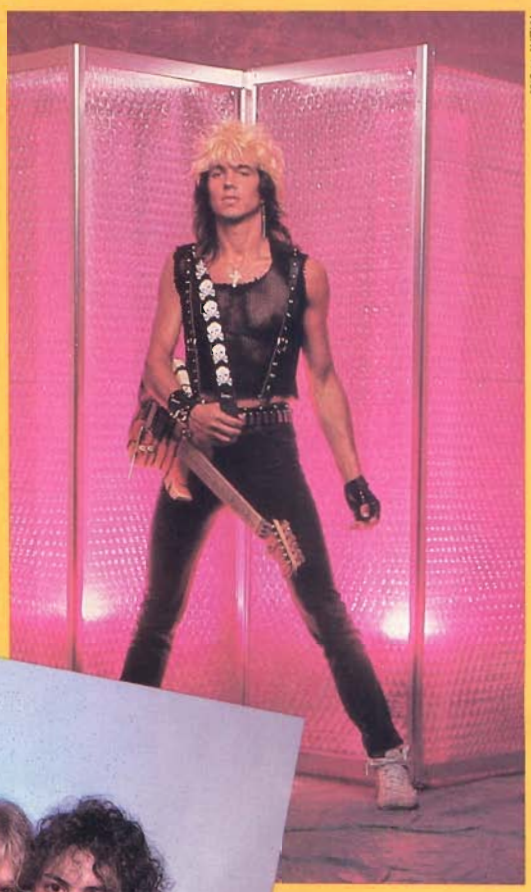
Buck Dharma

BOC fans have been waiting well over a year to hear what Buck Dharma and his cohorts have cooked up for the Cult's 13th album. In the meantime, BD spoke in **GUITAR** to his public with a year's worth of guitar secrets.

Queensryche

Glen La Ferman

Dokken



Mark Weiss

Metallica

Ross Marino

Glen La Ferman

Accept

Ross Marino

Autograph

NEW-COMERS

Dokken

There's no scene more fervent than L.A.'s metal world, with bands shooting through the night like so many MX missiles and records coming and going like Phantom jets. One band that strengthened its toehold on that insecure coast last year was Dokken, lead singer/metal mogul Dan Dokken's latest power outfit. Their 1985 album, **Tooth and Nail**, served notice that with guitarist George Lynch's alternately angry and repenting playing pushing them along, the four battling personalities of Dokken are ready to wage war on the HM hierarchy. Off the road and in the studio last summer, Dokken stood ready to reassert themselves with album three due by the first of the year.

Autograph

One of the real surprises in the hard rock world was a little band called Autograph, whose debut, **Sign in Please**, seemed to rise from out of nowhere. Given the miracle break all bands hope for, when asked to open some shows for Van Halen, Autograph quickly parlayed their notoriety into a slick, smartly rocking disc built on guitarist Steve Lynch's unabashed familiarity with Eddie Van Halen's flash and flair. The band's clean, vaguely metallic sound was perfect for the FM waves and spread their signature nationwide, but these five fellas now face the ever-intimidating Quiet Riot/Def Leppard Follow-Up-Or-Die hex after heading for the studio last month.

Queensryche

The road to success in the land of Metal usually veers down Pay Your Dues Lane, but five guys from Washington state devised their own shortcut in '85 and emerged as one of the hottest acts on the circuit. After producing their own Ep, the men of Queensryche were signed by the first major label A&R man to lend them an ear, and **The Warning** Lp that followed, a whooshing, operatic blast from the future, soon earned them the most votes as best metal band in the land in a survey of college radio listeners. Led by warbling vocal gymnast Geoff Tate and spearheaded by the ominous twin guitars of Michael Wilton and Chris Degarmo, Queensryche faces the imposing task of maintaining their rapid climb in the months ahead.

Metallica

Back home in El Cerrito, California, the gruesome gobs of Metallica are just your average Seven-Eleven kind of guys. But throw them guitars and drums and a few hulking chord changes and they turn themselves into one of the truest sounding metal units ever unchained. With their independently produced album partway up Billboard's Top 200, Metallica inked a major label pact and **Ride the Lightning** quickly became the heaviest debut of the year. Brandishing an overwhelming, vicious power, driven by James Hetfield's rhythm and Kirk Hammett's lead guitars, Metallica became instant contenders and, having blasted into the studio for round two in July, should return any day with music unequalled in '85 for pure marauding mayhem.

Accept

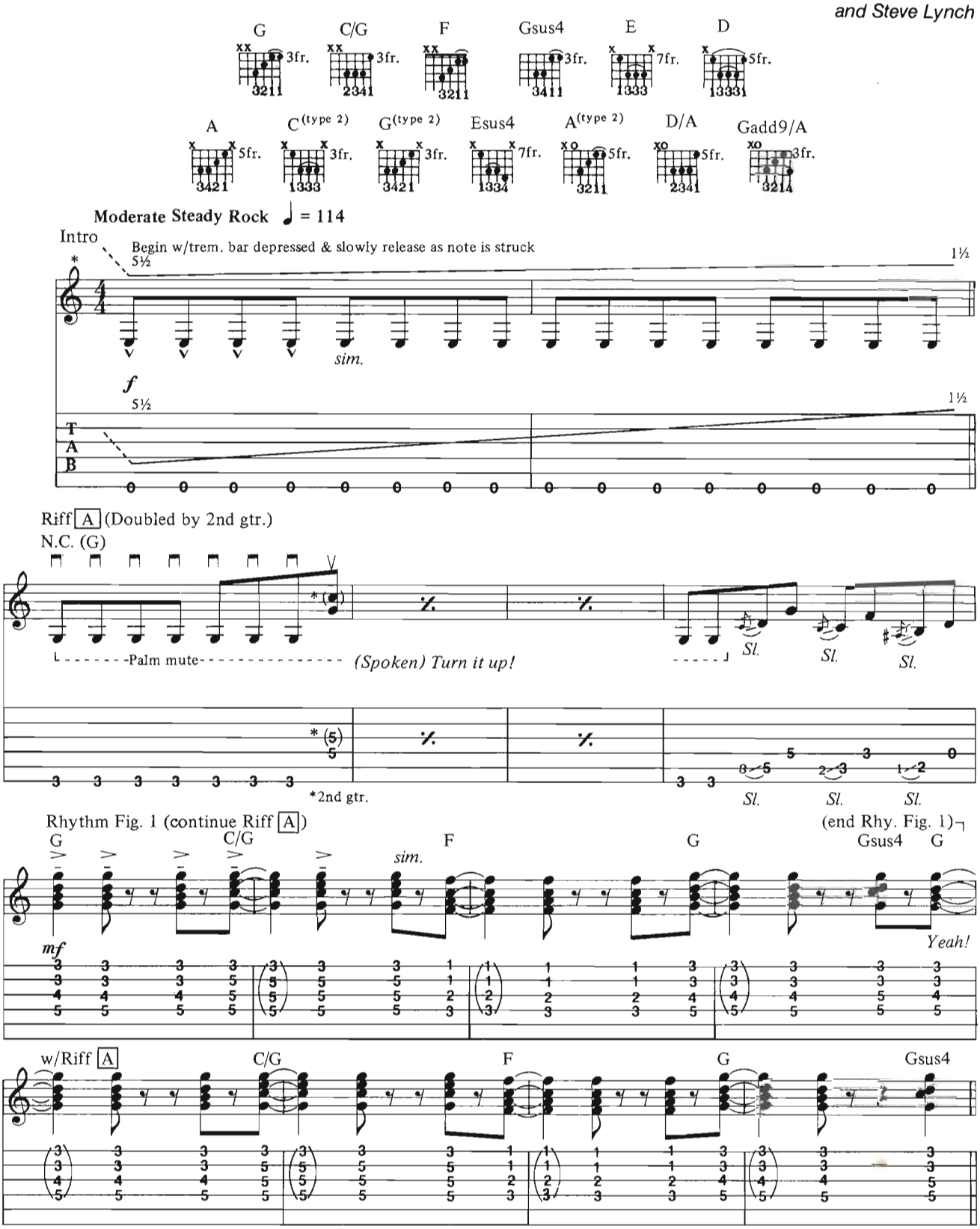
The definitions of what is and isn't heavy metal are as varied as the bands who practice this demonic musical rite, but to many an ear, no band better fashioned a metal definition this annum than the German fivesome Accept. New to many, singer/gargler Udo Dirkschneider's band has been creating its ecstatic roar since the late Seventies. 1985's **Metal Heart** finally blasted them to the top of the leather and chrome guest list with a mean, crushing bulk capable of maximum damage. The main valve in the **Metal Heart** was pumped by lead guitarist Wolf Hoffman, whose confident, careening solos sailed through the album, riding Jorg Fischer's crisp rhythm slashing. Indeed, the album's title cut was enough to inform all that the waiting is over for this beastly crew.

Tablature Explanation See Page 84

TURN UP THE RADIO

As recorded by Autograph
(From the album Sign In Please/RCA AFL 1-5423)

Words and music by
Steve Plunkett, Randy Rand,
Keni Richards, Steven Isham
and Steve Lynch



*G Mixolydian (G, A, B, C, D, E, F, G)

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Verse

Repeat Rhy. Fig. 1 & A

G C/G F G

1. I'm work-in' hard, you're work-in' too, we do it ev-'ry day.
2. I wan-na shake, I wan-na dance, so count it off a-one, two,

Gsus4 G Rhy. Fig. 1 & A C/G F

three. For ev-'ry min-ute I have to work,
I feel the beat, I'm in a trance,

G Gsus4 G Rhy. Fig. 1 & A C/G

I need a min-ute of play.
No bet-ter place to be.

Day in, day out,
Day-time, night-time,

*Sung by chorus of voices

F G Gsus4 G

all week long,
an-y-time,

things go bet-ter with rock.
things go bet-ter with rock.

Rhy. Fig. 1 & A C/G F

(G)

The on-ly time I turn it down
I'm go-in' twen-ty-four hours a day,

*Single voice

w/Fill 1 (below)

G

is when I'm sleep-ing it off.
I can't seem to stop.

Fill 1

Harm. 8va loco

② ③ ④ ③ (Let ring)

5fr.

Harm.

5 5 5 5 7 8 7 8 7

Chorus (Bass plays 1/4 note E pedal)

Rhy. Fig. 2

E D A C(type 2) G(type 2)

Turn up the ra - di - o, I need the mu - sic,

*E Mixolydian (E, F♯, G♯, A, B, C♯, D, E)

Repeat Rhy. Fig. 2

Esus4 E E D A

Gim - me some more! Turn up the ra - di - o,

(Last time) Yeah!

C(type 2) G(type 2) Esus4 E *To Coda*

I wan - na feel it, got - ta gim - me some more!

(Last time) Wah!

1. w/Riff A & Fill 2 (below) (G)

2. Repeat Rhy. Fig. 2 E D

Now, lis - ten! Turn up the

A C(type 2) G(type 2) Esus4 E

ra - di - o, I wan - na feel it, got - ta gim - me some more!

Guitar solo (Bass plays 1/8 note A pedal)

Rhy. Fig. 3

A(type 2) D/A

Sl. P

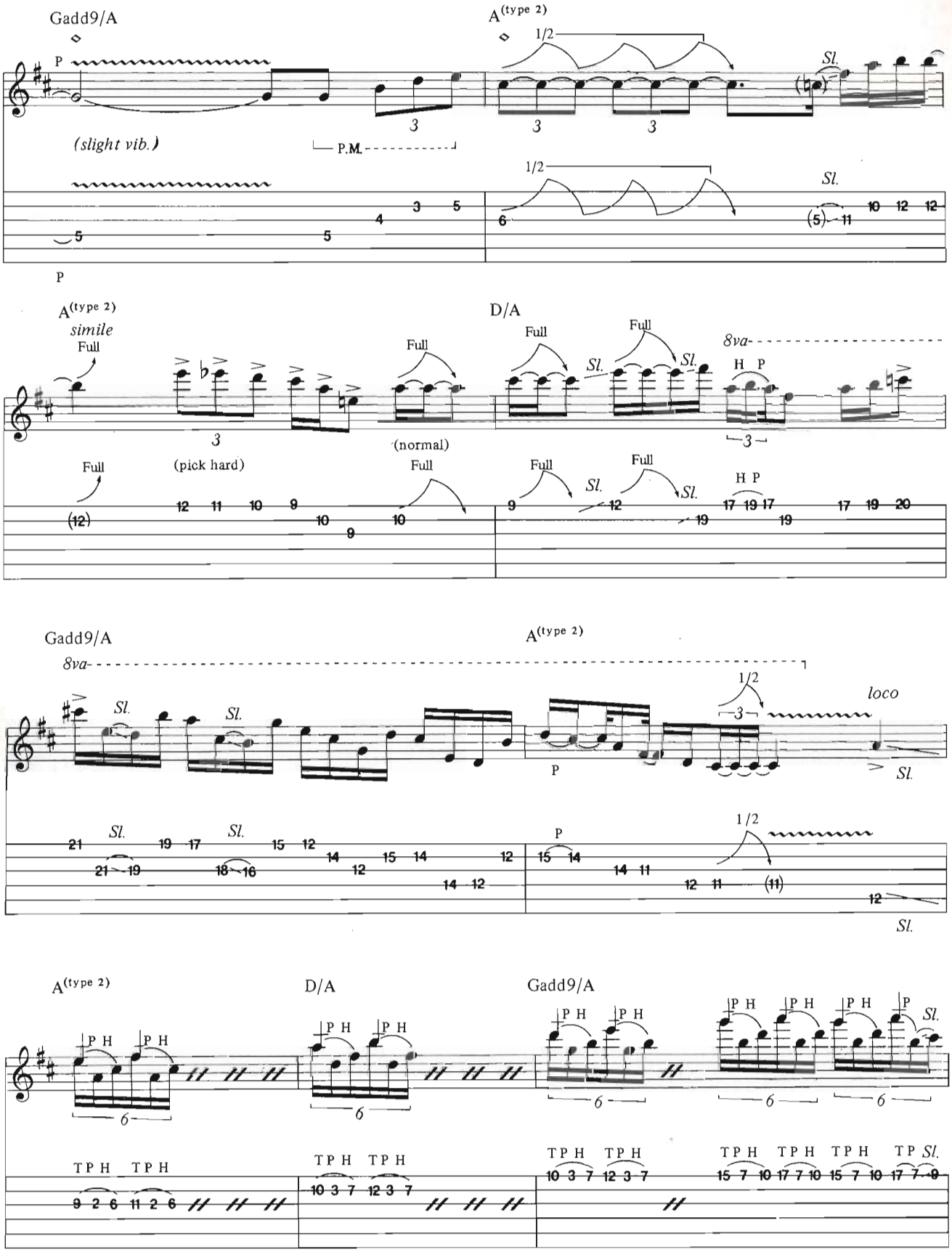
*A Mixolydian (A, B, C♯, D, E, F♯, G, A)

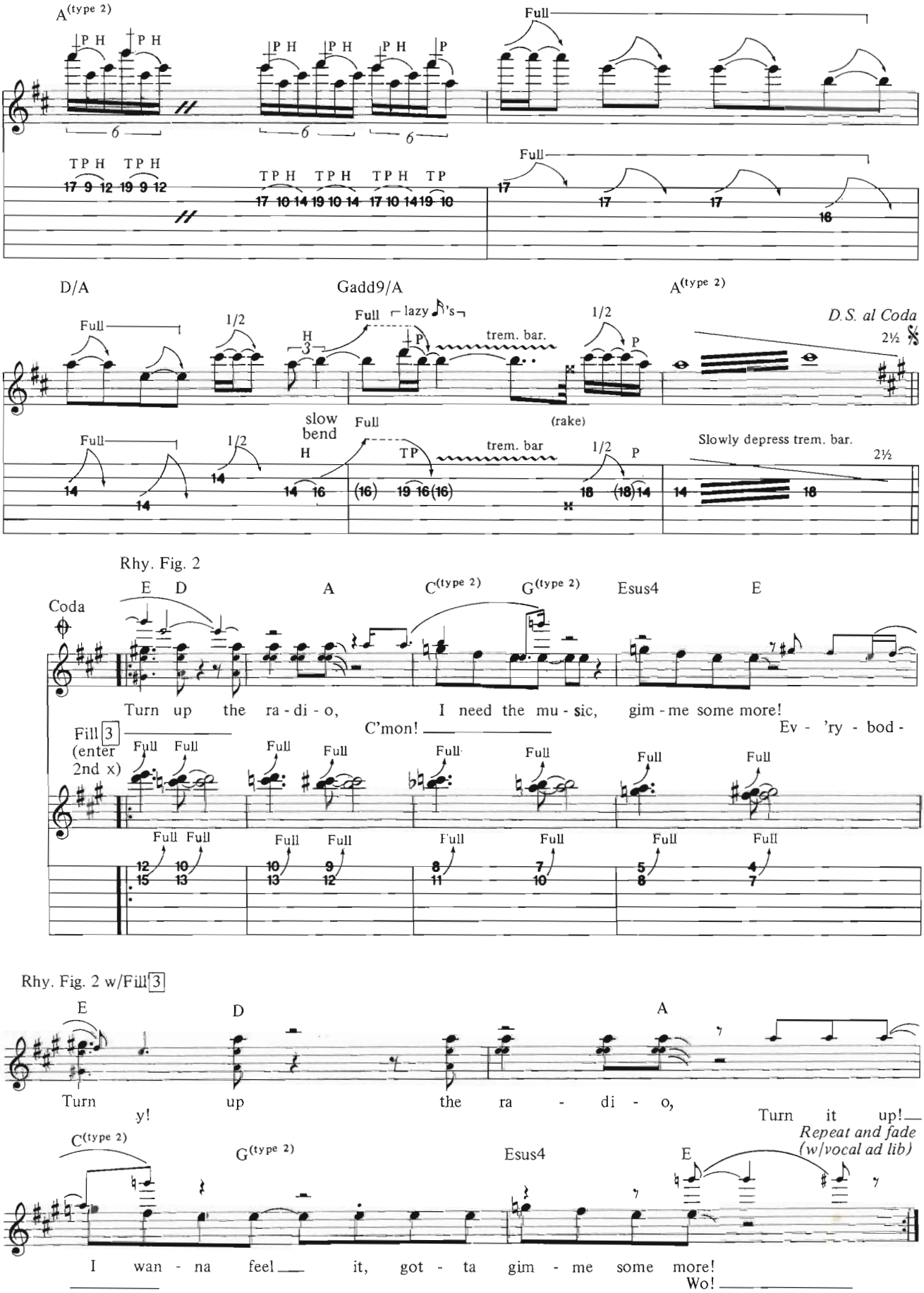
Fill 2

Full Full P H P

rake slow bend Full slowly depress trem. bar

Full P H P


Gadd9/A
A(type 2)
1/2
Sl.
P
(slight vib.)
P.M.
A(type 2)
simile
Full
D/A
8va
H P
(normal)
(pick hard)
Gadd9/A
A(type 2)
8va
loco
A(type 2)
D/A
Gadd9/A
P H
TP H
TP Sl.


A(type 2)
Full
D/A
Gadd9/A
A(type 2)
D.S. al Coda
lazy ♪'s
trem. bar.
slow bend
(rake)
Slowly depress trem. bar.
Rhy. Fig. 2
Coda
E D A C(type 2) G(type 2) Esus4 E
Turn up the ra - di - o, I need the mu - sic, gim - me some more!
C'mon! Ev - 'ry - bod -
Fill 3 (enter 2nd x)
Rhy. Fig. 2 w/Fill 3
E D A
Turn up the ra - di - o,
y! Turn it up!
Repeat and fade (w/vocal ad lib)
C(type 2) G(type 2) Esus4 E
I wan - na feel it, got - ta gim - me some more!
Wo!

GUITAR SECRETS

Debbie Leavitt/Pix Int'l

by Steve Vai

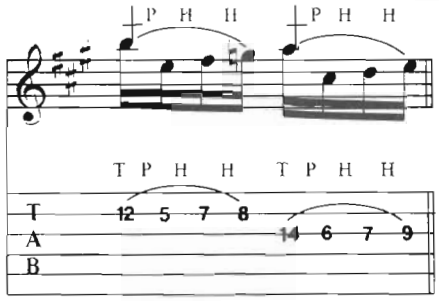
"Right Hand Tapping" #1

In these top secret guitar lessons I plan on discussing different techniques for solo and rhythm playing. One thing I strongly recommend is the use of a drum machine or metronome for your practice sessions. These examples and ideas need to be musically meditated on. I will discuss this more later.

The technique I'm about to describe involves right hand tapping. The object is to get an even 16th note (or 8th note) solo feel happening using both hands on the neck.

Start out with a metronome, or drum machine, pulsating at the rate of quarter note = 60. If this feels too fast you can always slow it down. Start out in a familiar key and tap a note with a finger of your right hand. Whichever finger feels most comfortable to you is the one to use. I use the middle finger. Tap the note to make it sound then pull off to a note in the same key fretted on the same string with the first finger of your left hand. Next hammer to another note with your left hand third (or second) finger and another with your pinky. From here you can go to another string and repeat the action. Each note should be even in length. Try to get a steady clean flow happening. Remember, if it's not clean it's worthless.

For example, let's say I'm in the key of A Major. On the B string I fret a B with my right hand (12th fret) and pull-off to an E, (same string, 5th fret 1st finger). Hammer to an F♯ (3rd finger), then hammer to a G (pinky). Now with the right finger hammer an A on the 14th fret of the G string and pull-off to a C♯. Hammer to a D (2nd finger), then to an E.



After an hour or so of this type of activity, bring the metronome speed up a notch or two. With constant diligence you'll be flailing in no time.

This is one way to get your two handed technique together. If you use this idea in your soloing, be careful it doesn't start sounding like an exercise.

After this starts working for you, try some of your own innovative mutations of the idea, i.e., play only two notes with your left hand, set your drum machine for a 6/8 feel and phrase in triplets. Fret two notes with your right hand, etc. . . .

There are countless other ways of using your right hand on the neck, so keep tuned in for future lessons. ■

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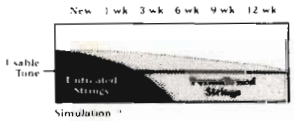
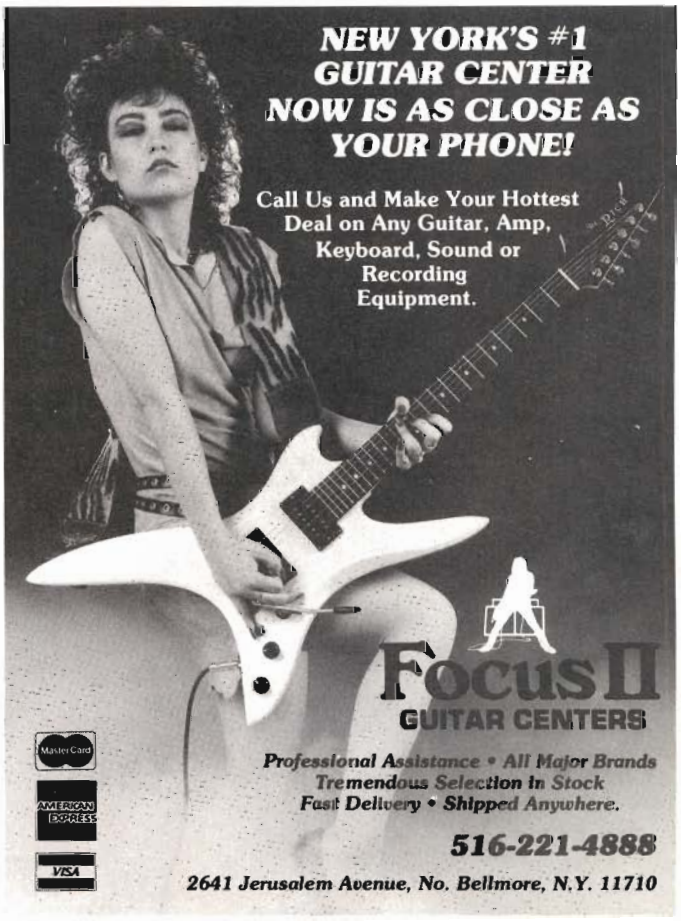




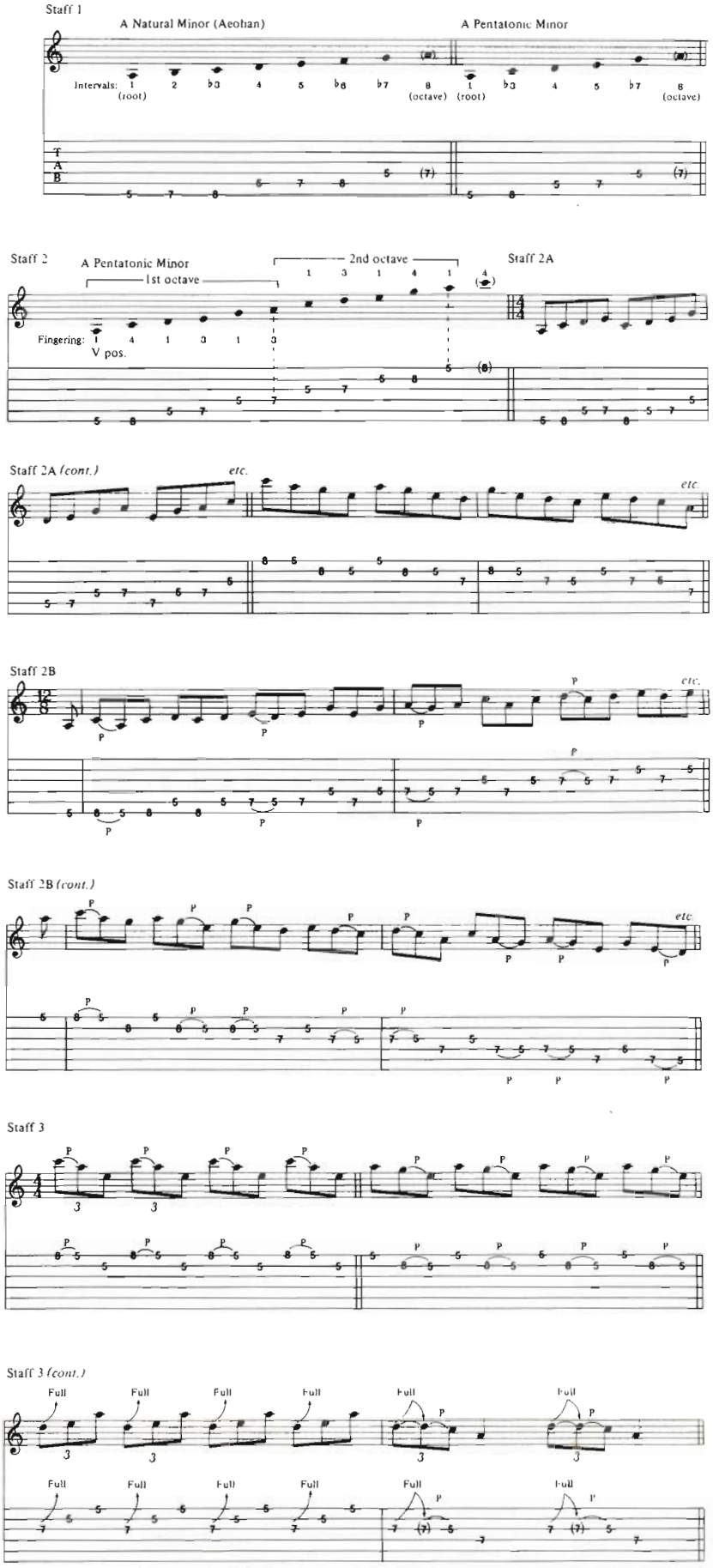
by Andy Aledort

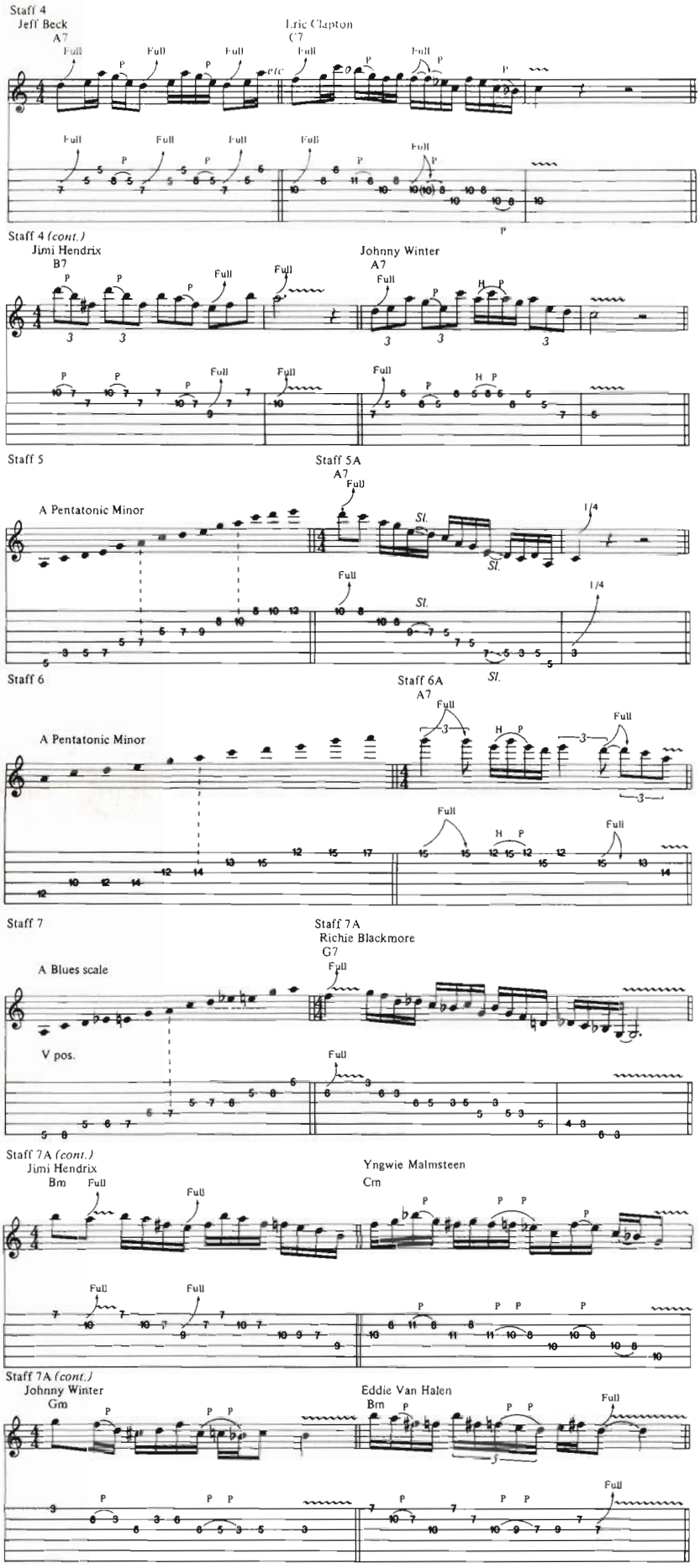
KINGS OF THE PENTATONIC PART 2

This month we're taking a look at the most predominant sound in rock guitar, Pentatonic Minor. This scale is also an essential building block to more complex scales which can be used in jazz, blues, bluegrass and fusion, as well as in rock.

Let's begin by extracting Pentatonic Minor from Natural Minor (also known as the Aeolian mode). See Staff 1. Pentatonic Minor is comprised of the root, ♭3rd, 4th, 5th, and ♭7th intervals, leaving out the 2nd and ♭6th.

In Staff 2, the most common fingering for Pentatonic Minor is illustrated, the second octave being especially valuable to the formation of the styles of Jimi Hendrix, Eric Clapton, Johnny Winter and other great rockers. Notice the use of the pinky in the fingerings. You may use your 3rd finger instead, but it's advisable to use your pinky to build up strength. Play this scale ascending and descending, with your fret hand as relaxed as possible. Notice the position of





all three root notes, and be conscious of the intervals. A good chops-building exercise is to play the scale ascending and descending in groups of four; this is illustrated in Staff 2A.

Staff 2B illustrates playing the scale in groups of three; you may recognize this as a riff used by Jimmy Page (*Good Times, Bad Times*), Jimi Hendrix (*Bold as Love*), Angus Young (*Back in Black*), Johnny Winter and even Joe Pass. Practice this riff, picking each note as well as using pull-offs. After you are comfortable with these riffs, try playing groups of five on each beat (quintuplets) ascending and descending.

Staff 3 illustrates four rock clichés which should be thought of as "building blocks." These clichés can be combined (with slight variations) to create an infinite number of riffs in the styles of all the great players. Examples of this are found in Staff 4.

In Staff 5, you'll find another fingering for A Pentatonic Minor. This fingering enables you to get some different sounds, like slides, and covers a full 2½ octaves. Staff 5A features a Claptonesque riff which requires this fingering.

A third fingering for A Pentatonic Minor is shown in Staff 6. This fingering is especially useful in the upper positions, as illustrated by the Hendrix-like riff in Staff 6A.

By adding the ♭5 to Pentatonic Minor, we create the blues scale. The addition of this one note adds tonal variety and increases the number of possibilities for creating riffs. See Staff 7. Practice this ascending and descending, and notice how well this fingering lends itself to descending. Examples in the styles of different players are shown in Staff 7A. After becoming familiar with each riff, try them in every position of the neck, as each position poses slight fingering adjustments.

Aside from all the great riffs derived from Pentatonic Minor and the blues scale, scores of songs have based their main riffs on these scales. Some examples are, *Rock and Roll Hoochie Koo*, *I Guess I'll Go Away* (Johnny Winter), *Purple Haze*, *I Don't Live Today* (Jimi Hendrix), *Them Changes* (Buddy Miles), *Come On* part 2 (Earl King), *Life in the Fast Lane* (Eagles), *Jumpin' Jack Flash*, *Live with Me* (Rolling Stones), *How Many More Times*, *Heartbreaker* (Led Zeppelin), *Had to Cry Today* (Blind Faith), *Sunshine of Your Love* (Cream), and the list goes on. It's amazing how much variety can be gotten out of five or six notes in a given key.

So, dig in, learn the three fingerings in every key, make up as many new fingerings you can think of, and start picking riffs off records. See you next month.

BASS SECRETS

by Bill Sheehan

This month I'd like to share a bit of bass philosophy which is slowly creeping into the world of rock music. It seems everyone is guitar crazy. While the bass and drums just do their jobs, it's all up to the guitarist to add flavor and color. Even when you record, first they get the bass and drum sounds and then they spend the rest of the time with the vocals, guitars and everything else. But when you play a lot of notes on the bass, people say look, he's playing lead bass. WRONG! That's because the only place they've heard a lot of notes on a guitar has been on a six string. I've actually heard a rock musician listening to a sax player blowing his brains out say, "Look, he's playing lead sax." Just because the only place you've heard a lot of notes is on the guitar doesn't mean that's the only instrument that plays a lot of notes. How about the piano, trumpet and saxophone for starters?

People aren't used to hearing the bass play a lot of notes. There's a lead guitar backlash against bass players and drummers who play a lot of notes or get too much attention. I've seen it a lot in guitarists who come to see Talas. Most guitarists are used to having a bass player play soft and supportive. When they hear a lot of notes from the bass, it gets in their way. Talas has a guitarist who is more of a rhythm player and my drummer and I play a lot of notes.

Listen to the Vanilla Fudge or Cream's classic *Crossroads*. Jack Bruce is burnin' all over the place and so are Eric Clapton and Ginger Baker. There was magic that happened there that never happened with any of those three guys in any other band.

The point is that a guitarist has to be less egotistical and more of a group team player in order for a band to play like that. Now we've got guitarists who just solo their asses off and nobody even knows who else is in the band. Yngwie Malmsteen is an amazing player, an incredible soloist, but everyone else is just a backup for him. I don't know if he's a team player who says, I'll throw the ball. You run over and catch it while I block for you. You never see the rhythm section of Judas Priest in the magazines. They are one of the best and tightest sections in any rock band around. How about the bassist for AC/DC? I don't even know his name, but I know Angus Young. Yet the guy is great at holding super heavy roots. The bass players of yesterday were there to hold the guitarist on their shoulders, and they did an incredible job.

The bassist of today is coming into his own, and players are discovering you can play more notes and get away with it. I endure a lot of flack from people because I play a lot of notes. Today's rock guitarists should work with us instead of getting worried about someone else taking notes away from them.

In jazz they play tons of notes on the bass. It takes more time and effort to make that magic happen, but it's the magic of playing in a group. Instead of worrying about lead bass, guitarists should worry more about being competent within the framework of their band.

Bassists Ray Brown and Ron Carter play their asses off, moving all over the place, and you can hear what everybody is doing and it all works together. This philosophy which works to bring out the best in a jazz band is slowly getting into rock. The point isn't to make everyone into a jazz bassist, but that rock bassists are now playing more than just the root and 5th of a chord. Steve Harris writes the songs in Iron Maiden and makes things happen with the bass. Guitarists shouldn't get upset about this; they should capitalize on it. Rather than worry about having somebody move around underneath them, they should move with them like Jack, Eric and Ginger did. ■

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GTN5MR

Tablature Explanation See Page 84

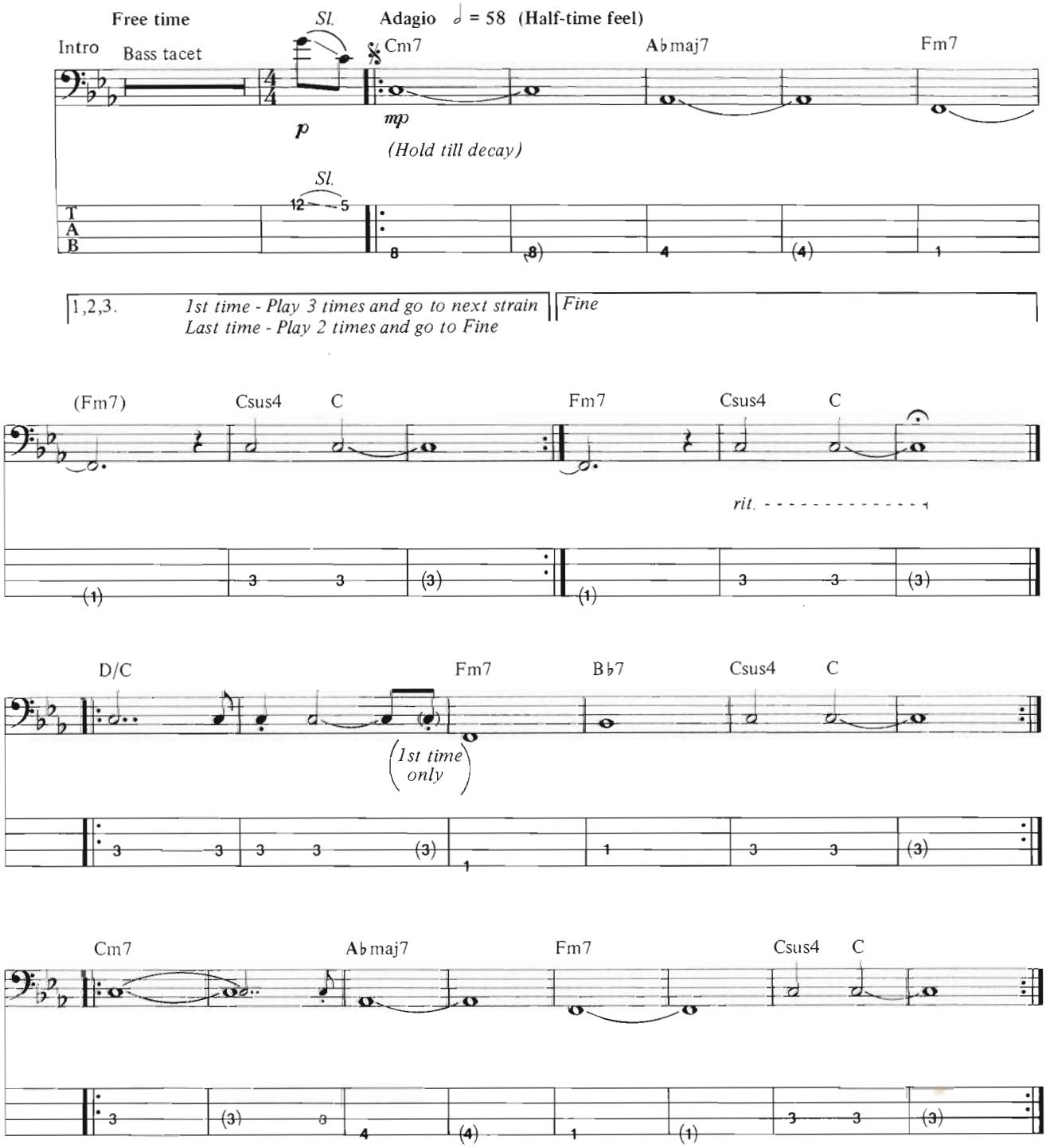
BASS LINE FOR

CAUSE WE'VE ENDED AS LOVERS

As recorded by Jeff Beck

(From the album Blow By Blow/Epic PE-33409)

Words and music by
Stevie Wonder



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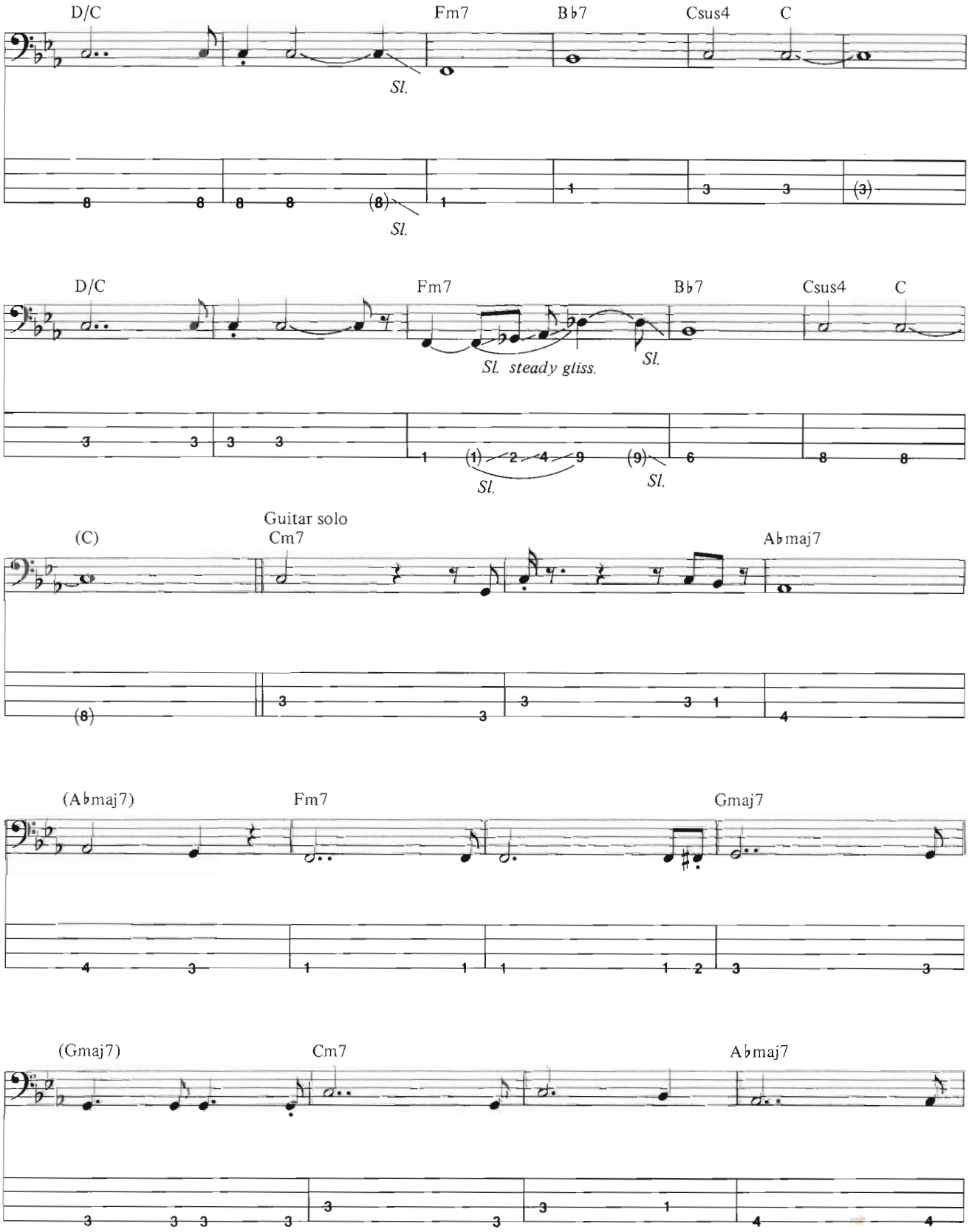
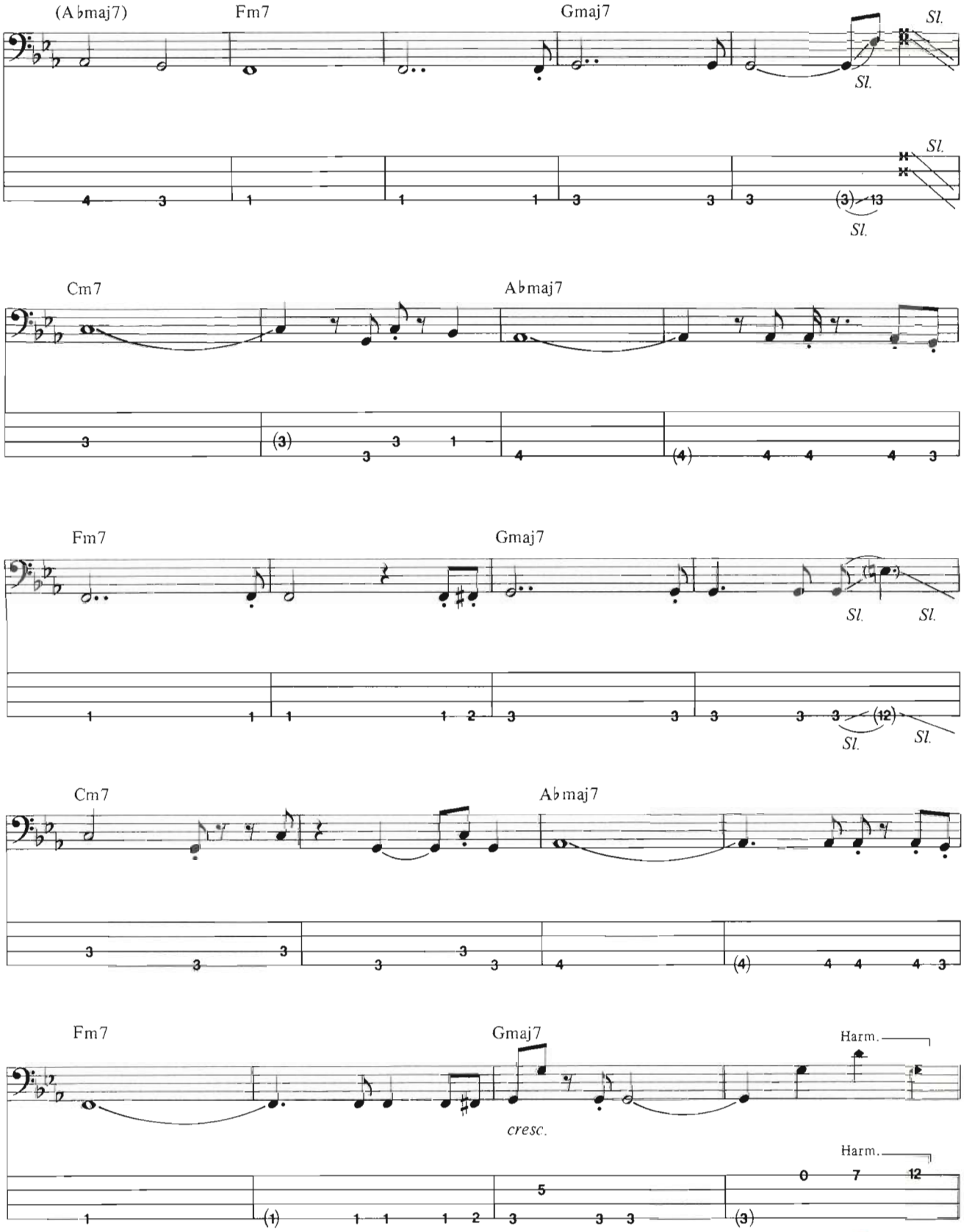

D/C
Fm7
B♭7
Csus4
C
Sl.
Sl.
D/C
Fm7
B♭7
Csus4
C
Sl. steady gliss.
Sl.
Sl.
Sl.
(C)
Guitar solo
Cm7
A♭maj7
(A♭maj7)
Fm7
Gmaj7
(Gmaj7)
Cm7
A♭maj7


(A♭maj7)
Fm7
Gmaj7
Sl.
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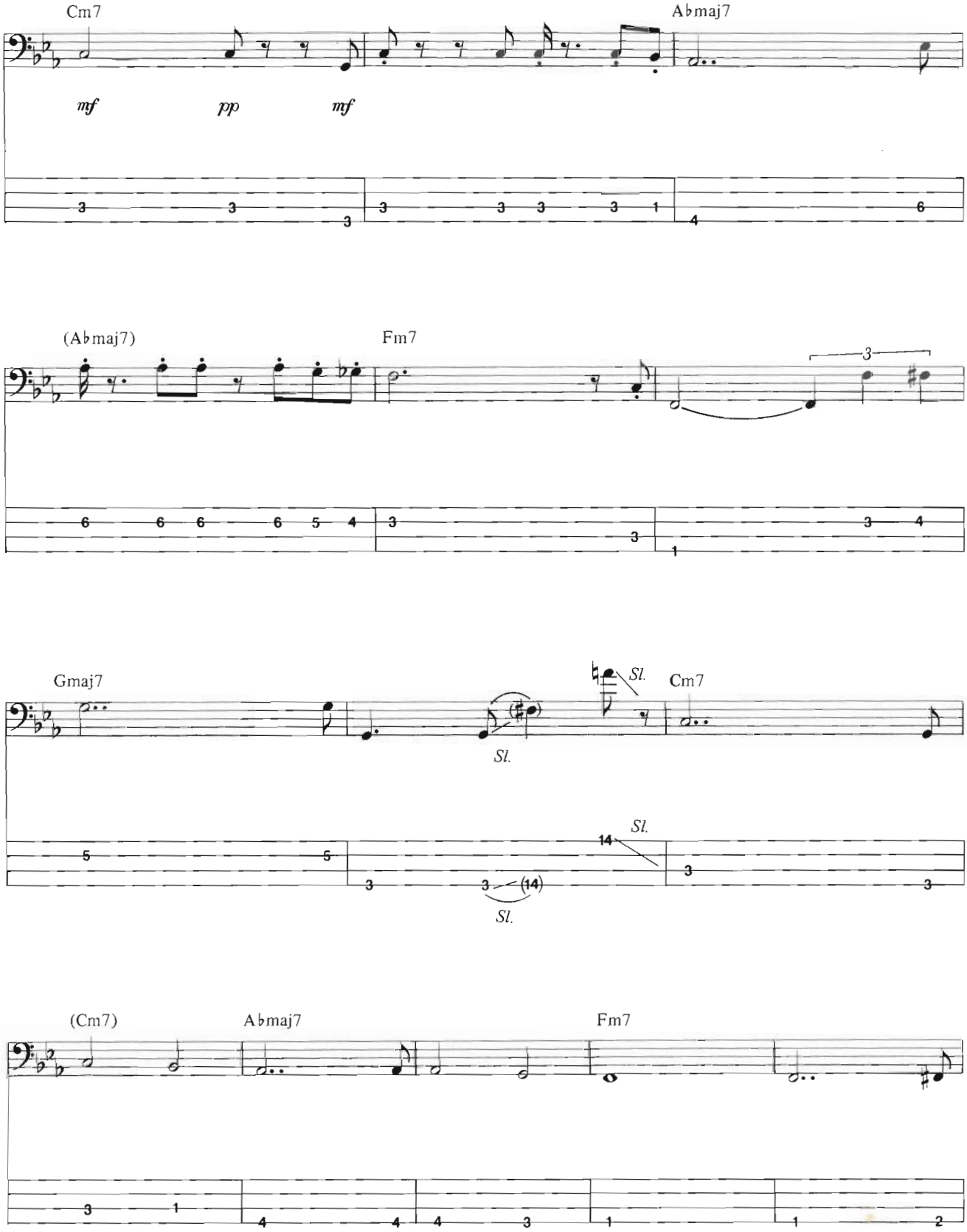
Cm7
A♭maj7
Fm7
Gmaj7
Harm.
cresc.


Cm7
A♭maj7
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mf
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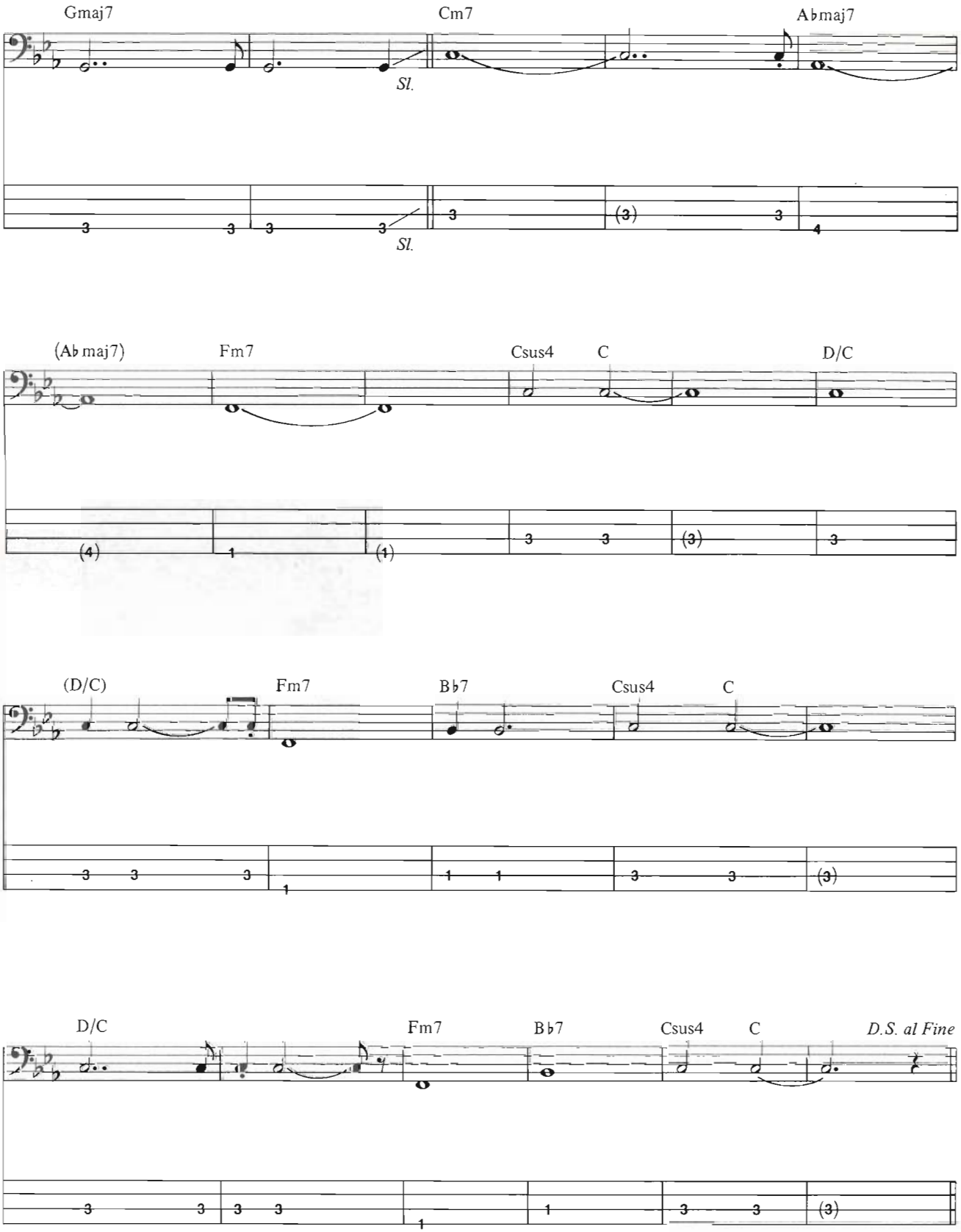
Gmaj7
Cm7
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B♭7
Csus4
C
D/C
Fm7
B♭7
Csus4
C
D.S. al Fine

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass***, is available from the Amsco Music Publishing Company.

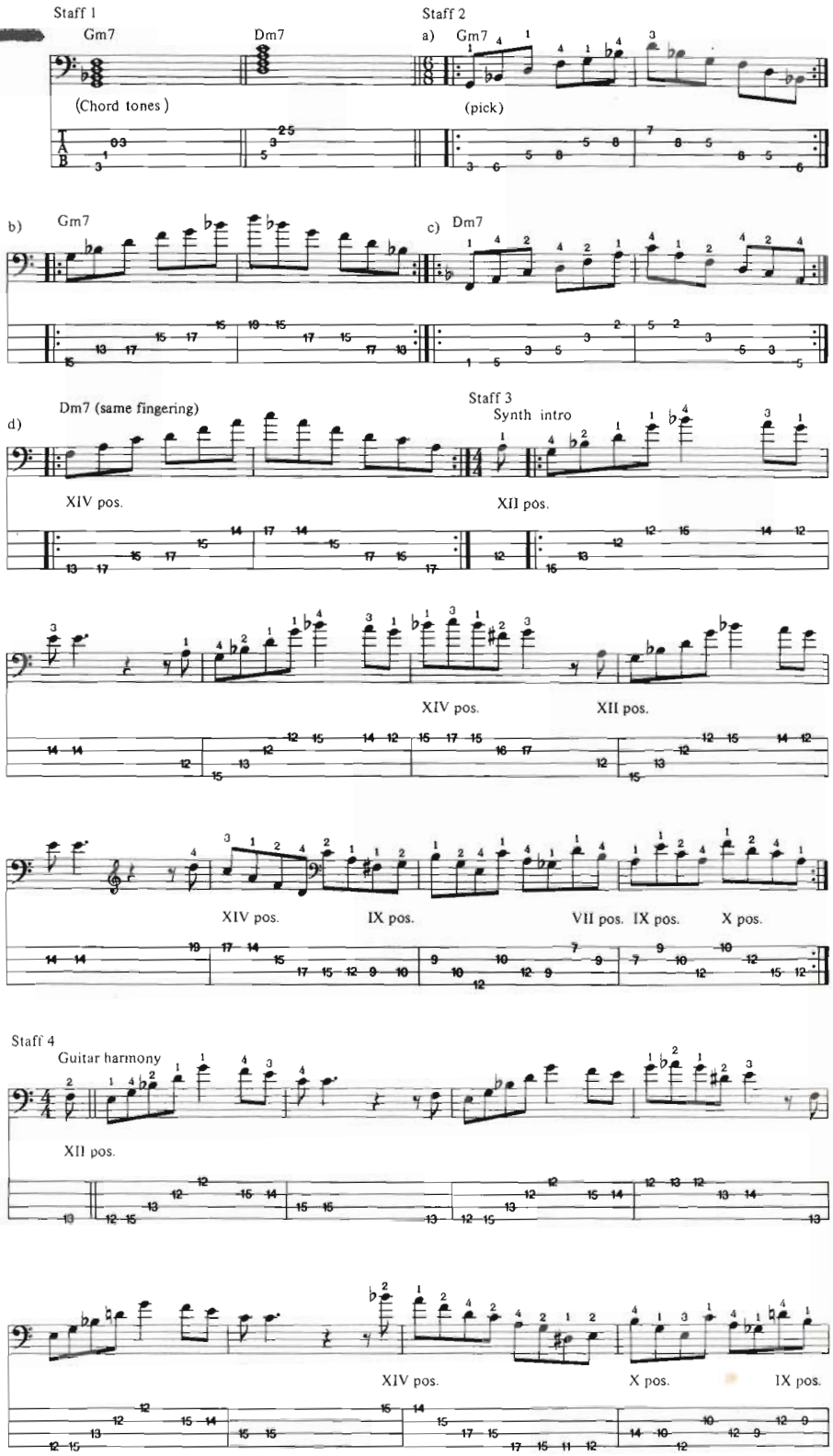
Remember Yes's **Fragile** album which had *Roundabout*, *The Fish* and *Long Distance Runaround*, as well as other "classical rock" gems? As a bassist, Chris Squire offered an exaggerated bright top end, roundwound sound, which he applied to the classical rock style that Rick Wakeman and Steve Howe had developed. Add to that Bill Bruford's progressive drumming, and you see this was not your average balls-out, crank-up-the-volume, British rock band. These guys had chops!

Let's look at some of those chops. Why not attempt that crazy intro from

LONG DISTANCE RUNAROUND

As recorded by Yes
(From the album Fragile/Atlantic 7211)

Words and music by Jon Anderson



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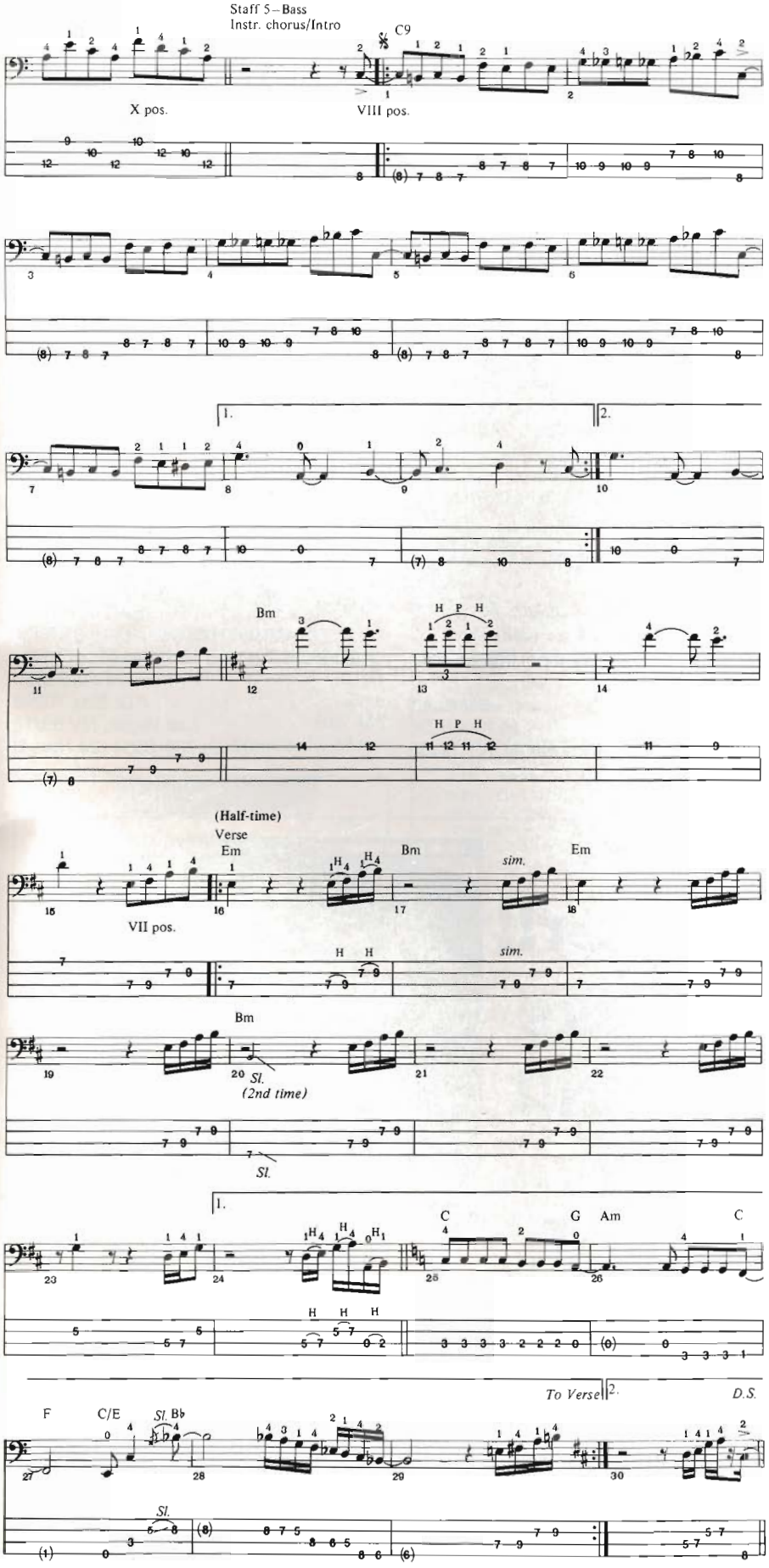

L.D.R.? It's a great place to start practicing some scales you wouldn't ordinarily look for in a bass part. The scales shown in Staff 2 are basically off a Gm7 and Dm7 chord. Staff 1 shows you the notes in each chord. It's back to picking using precise positions, so read carefully. The Gm7 scale starts on the G note in both (a) and (b), but the fingering and position changes a bit. The trickiest part in both is getting to that high D note. Stretch! Ledger lines are dangerous, so go slow. The Dm7 scales (c) and (d) make good use of the second finger. See Staves 1 and 2 a, b, c, d.

The two parts in Staves 3 and 4 are the synth and guitar harmony parts which are panned left and right on the record, making them easy to distinguish. Let's move on to the *L.D.R.* intro. Start slowly and don't be afraid to mess with your stereo channels left and right to play along. It will take some time to get comfortable above the 12th fret on the E string, but there's definitely less space between notes, right? The trickiest part to me is the last measure, the triplet type riff passing thru the Em, C°, Bm, Am, Dm chords. Practice the position changing until it's smooth. In staves 3 and 4 note how the use of minor seventh scales/arpeggios help you get across the fingerboard more easily. You get a lot more notes with a lot less left hand movement.

So now it's on to the Squire part. I would play this "C" up on the E string, so when you get to the turnaround in measure seven you don't have to jump around too much. The whole part has a little more "meat" to it; the various overtones from the position on the E and A and D strings are richer. Chris's use of half tones (C, B and F, E or G♭, G) in his ascending riff contrasts well with the guitar and keyboard minor seventh scales we worked on earlier. There's a key change in bar 12 to Bm and a little frilly part for four bars before the verse, which is half time at bar 16. That's when the eighth notes become sixteenths and the riff is repeated for seven bars. This gives Bill Bruford the room to exaggerate the offbeat snare drum beats, giving the illusion of bars being longer or shorter than they actually are. At bar 25 it's back to the key of C for the descending line, a big slide in bar 27 and a B♭ major scale down to turn the whole verse around to Bm again. This was 1970? The second ending ends with an anticipated C note which takes you back to the instrumental chorus (D.S.𝄋).

This is the most you've read since the horn line of *I Want a New Drug*, but it's worth it to expand your musical horizons without forsaking the power of rock 'n' roll. Chris Squire certainly is the best of both worlds. See you on MTV. ■

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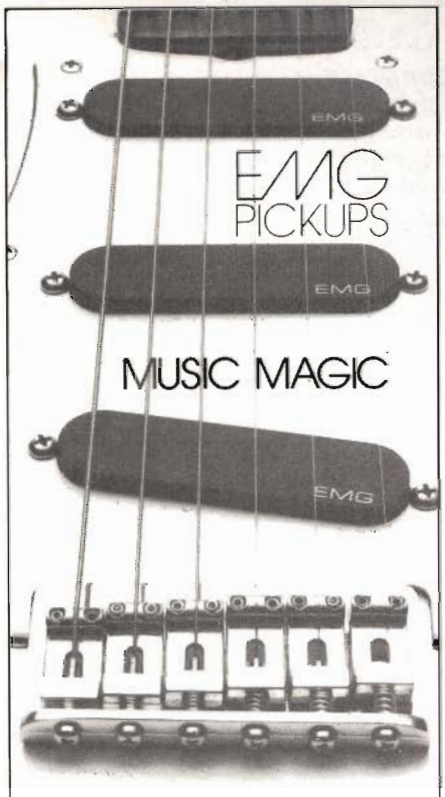

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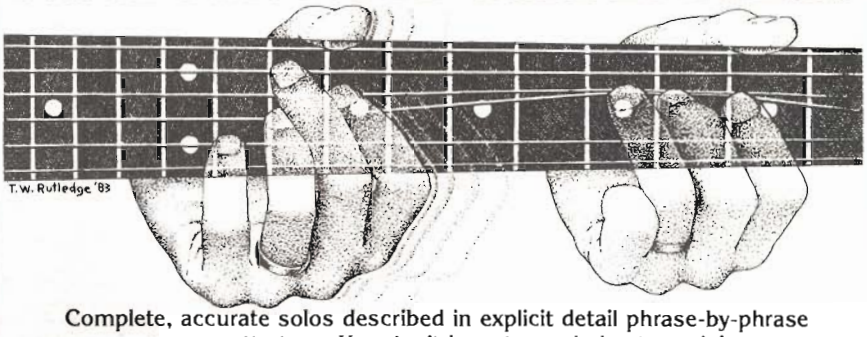
NOTE-FOR-NOTE GUITAR SOLOS

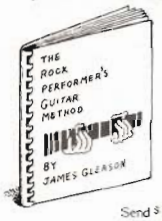


Complete, accurate solos described in explicit detail phrase-by-phrase on cassette tape. You don't have to read sheet music!

- ☐ **NOTE FOR NOTE TAPE 1** – Eruption – Spanish Fly – Somebody Get Me A Doctor – I'm The One – Over The Mountain – Flying High Again – Diary Of A Madman – You Got Another Thing Comin'
- ☐ **NOTE FOR NOTE TAPE 2** – Purple Haze – Hit Me With Your Best Shot – Whole Lotta Love – Rock And Roll – Mother Mary – Coast To Coast – Sultans Of Swing – Hotel California
- ☐ **NOTE FOR NOTE TAPE 3** – Beat It – Meanstreet – Atomic Punk – I Don't Know – Crazy Train – Believer – Electric Eye – Too Hot To Handle
- ☐ **NOTE FOR NOTE TAPE 4** – Unchained – Little Guitars (Intro.) – Little Dreamer – Outta Love Again – Mr. Crowley – S.A.T.O. – Steal Away – Tom Sawyer – YYZ
- ☐ **NOTE FOR NOTE TAPE 5** – Runnin' With The Devil – You Really Got Me – Ain't Talkin' 'Bout Love – Feel Your Love Tonight – Revelation (Mother Earth) – Blackout – Back In Black – Maniac – Don't Tell Me You Love Me
- ☐ **NOTE FOR NOTE TAPE 6** – Jump – Top Jimmy – Hot For Teacher – Photograph – Armed And Ready – Iron Man – No One Like You – Number Of The Beast – The Trooper
- ☐ **NOTE FOR NOTE TAPE 7** – Crossroads – Freebird – Stairway To Heaven – Heartbreaker – The Rover – All Along The Watchtower – Foxy Lady – Johnny B. Goode – Black Magic Woman
- ☐ **NOTE FOR NOTE TAPE 8** – Voodoo Child (Slight Return) – The Wind Cries Mary – Little Wing – Dead On Time – Hot Blooded – Good Times Bad Times – Since I Been Lovin' You – Achilles Last Stand – Wheel In The Sky
- ☐ **NOTE FOR NOTE TAPE 9** – Panama – I'll Wait – Girl Gone Bad – Island In The Sun – Too Young To Die, Too Drunk To Live – General Hospital – (You Can Still) Rock In America – End Of The World (Intro.)
- ☐ **NOTE FOR NOTE TAPE 10** – Jet To Jet – Kree Nakoorie – Hiroshima Mon Amour – Rock You Like A Hurricane – Victims Of The Future – Shapes Of Things – Jawbreaker – Burning Heart
- ☐ **NOTE FOR NOTE TAPE 11** – 'Cause We Ended As Lovers – You Know What I Mean – Scatterbrain – Ice Cakes – The Great Spectacular – Cruise Control – Assembly Line – Crank It Up
- ☐ **NOTE FOR NOTE TAPE 12** – On Fire – Ice Cream Man – Bottoms Up – Beautiful Girls – Push Comes To Shove – Hear About It Later – Rainbow In The Dark – Cum On Feel The Noize – Bark At The Moon – Round And Round
- ☐ **NOTE FOR NOTE TAPE 13** – Texas Flood – Love Struck Baby – Pride And Joy – Couldn't Stand The Weather – Scuttle Buttin' – Tin Pan Alley – Stray Cat Strut – Rock This Town
- ☐ **NOTE FOR NOTE TAPE 14** – Honky Tonk Women – Gimmie Shelter – Midnight Rambler – Bitch – Can't Ya Hear Me Knockin' — While My Guitar Gently Weeps – Taxman – Get Back – And Your Bird Can Sing – Let It Be
- ☐ **NOTE FOR NOTE TAPE 15** – Last In Line – Holy Diver – Battle Axe – Back For More – Wanted Man – Freewheel Burning – Into The Fire – Rock 'N' Roll Rebel
- ☐ **NOTE FOR NOTE TAPE 16** – Dee – Let's Go Crazy – Cathedral – Women In Love – Sinner's Swing – So This Is Love – You're No Good – Evil Eye **NEW!**
- ☐ **NOTE FOR NOTE TAPE 17** – Red House I – Star Spangled Banner – Hey Joe – I'm Goin' Home – Comfortably Numb – Dazed And Confused I – Black Dog – Moby Dick – Sunshine Of Your Love – Reeling In The Years
- ☐ **NOTE FOR NOTE TAPE 18** – Lay It Down – Turn Up The Radio – Tooth And Nail – D.O.A. – Sister Christian – Black Star – Far Beyond The Sun
- ☐ **NOTE FOR NOTE TAPE A** – ERUPTION – SPANISH FLY – AIN'T TALKIN' 'BOUT LOVE – BEAT IT – JUMP – PANAMA – MEANSTREET – RUNNIN' WITH THE DEVIL – CATHEDRAL
- ☐ **NOTE FOR NOTE TAPE B** – FLYING HIGH AGAIN – OVER THE MOUNTAIN – DIARY OF A MADMAN – I DON'T KNOW – CRAZY TRAIN – BELIEVER – MR. CROWLEY – REVELATION (MOTHER EARTH) – DEE
- ☐ **NOTE FOR NOTE TAPE C** – PURPLE HAZE – ALL ALONG THE WATCHTOWER – FOXY LADY – VOODOO CHILD (SLIGHT RETURN) – THE WIND CRIES MARY – LITTLE WING – STAR SPANGLED BANNER – RED HOUSE I
- ☐ **NOTE FOR NOTE TAPE D** – DAZED AND CONFUSED I – SINCE I BEEN LOVIN' YOU – ACHILLES LAST STAND – MOBY DICK – STAIRWAY TO HEAVEN – HEARTBREAKER – GOOD TIMES, BAD TIMES – BLACK DOG – THE ROVER – WHOLE LOTTA LOVE – ROCK AND ROLL

CHECK BOX FOR NOTE FOR NOTE TAPES YOU WISH TO ORDER

Study the above styles in **JAMES GLEASON'S "ROCK PERFORMER'S GUITAR METHOD"**



BOOK 1 — This 120-page book includes hundreds of licks, virtually every technique in use (right hand hammer/pull off, tremolo bar, harmonics, etc.), scales, phrasing, rhythm, ear training, chord progression and professional rhythm tracks (with solo examples and scales for improvising). All are shown on diagrams and on two 90-minute LESSON cassettes (INCLUDED WITH BOOK 1). No music reading is necessary.

BOOK 2 — This book of 238 pages includes speed exercises, solo examples, major scales, phrasing, ear training, chord construction & progression, arpeggios, rhythmic concepts, professional rhythm tracks and 8-finger fretting. Melodic examples are written in tablature AND standard music notation to "ease" you into music reading. Examples are recorded on three 90-minute LESSON cassettes (INCLUDED WITH BOOK 2).

CHORD PROGRESSION BOOK — This 52 page book contains the essential chord progressions used in Rock-related music from 1955 to the present. Each of the 377 chord progressions in the book may be heard on the accompanying 90-minute LESSON cassette (INCLUDED WITH CHORD PROGRESSION BOOK).

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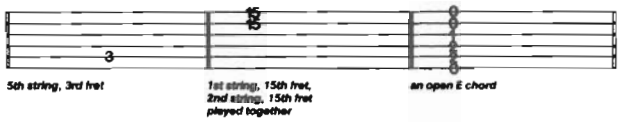
TABLATURE EXPLANATION

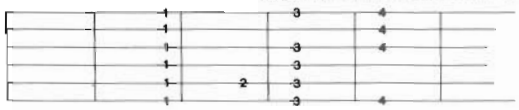
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

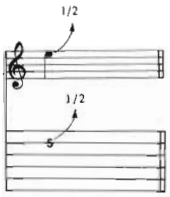


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

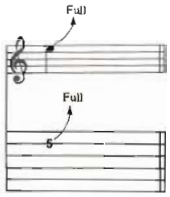
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



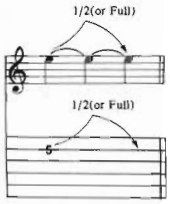
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



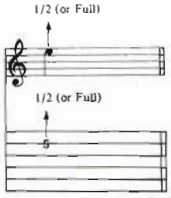
BEND: Strike the note and bend up ½ step (1 fret).



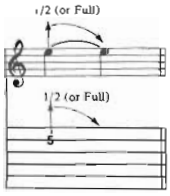
BEND: Strike the note and bend up a whole step (2 frets).



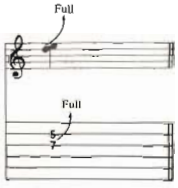
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



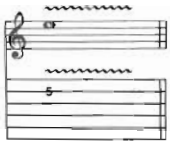
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



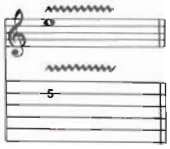
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



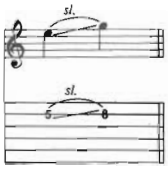
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



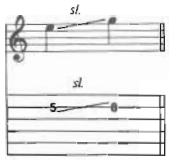
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



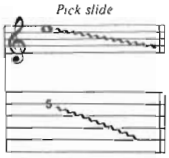
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.

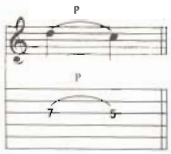


SLIDE: Same as above slide, but the 2nd note is struck.

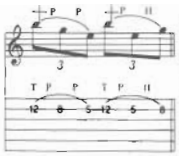


PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

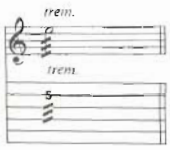
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



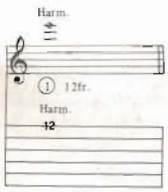
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



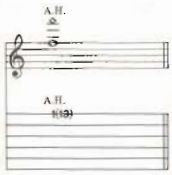
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



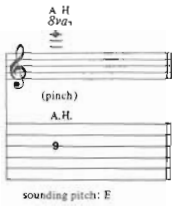
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



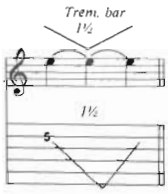
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



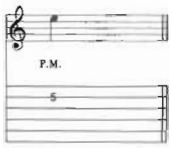
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.

MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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MUSIC APPRECIATON

YES
FRAGILE

by Wolf Marshall

On **Fragile**, Steve Howe proves to be a musician of great scope and resources, both technically and emotionally. His style is a veritable catalogue of necessary guitar approaches; jazz, rock, classical, country, folk, blues, pop and modernistic musics are uniquely transformed in his hands into color for his sonic palette. It is this artful eclecticism and overall taste which has made him an enduring mainstay through the fickle musical changes of the contemporary scene and assured him his place as the archetype fusion guitarist.

Evolving from the British Invasion of the mid-sixties (the Beatles, Stones, Kinks) and the psychedelic/blues phase which followed (Cream, Deep Purple, Pink Floyd, Led Zeppelin), fusion was a primary element in the experimental genre Progressive Rock (or Art Rock) which emerged in the early 70s. It was a musical movement wherein individual and collective virtuousity was joined in a technically dazzling though often excessive artform. Bands such as King Crimson, Jethro Tull, Emerson, Lake and Palmer and Yes epitomized the eclectic and modernistic nature of this school of rock.

Yes' **Fragile** Lp was conceived and recorded in 1971 with the band's most memorable lineup, Steve Howe, Jon Anderson, Chris Squire, Rick Wakeman and Bill Bruford, musician's musicians all. The record was equally a showcase for the personal and combined efforts of the group. It was determined that a daring new concept be tried: within the material were five tracks which were the individual ideas of each member and appropriately exploited that member's own unique talents. The remaining four tracks represented a group performance/collaboration.

The debut of keyboard wizard Rick Wakeman was distinguished by his fancy multiple-keyboard arrangement of Brahms' 4th Symphony (excerpts), in which the orchestral compartments were divided thus: strings were played on electric piano, woodwinds on grand piano, brass on organ, reeds on electric harpsichord and contra bassoon on synthesizer. The richly textured outing was the perfect channel for Wakeman's classically trained facility, though it invited more than a few comparisons to rival keyboard giant Keith Emerson (of ELP). Further single works were Jon Anderson's *We Have Heaven* (thickly laden with multitracked vocal melodies and counterpoint), in which all the vocal parts are his own; drummer Bill Bruford's *Five Per Cent for Nothing*, based on a 16-bar percussion piece (with the band accompanying, and Steve Howe delivering an extremely angular melody with a syncopation reminiscent of some of the more bizarre moments of jazz guitarist Tal Farlow—one of Howe's favorites—with the Red Norvo Trio); and Chris Squire's *The Fish*, a bass showpiece in which all the themes and riffs are produced by utilizing different bass guitar sounds (echo, wah-wah and fuzz-tone sound effects are explored, as well as harmony lines).

Steve Howe's solo guitar composition, *Mood for a Day*, is his homage to concert classical guitar styles. He effectively brings together hints of Spanish and Flamenco approaches in the rasqueado chording and Harmonic Minor melodic material with more conventional traditional classical structures ala Fernando Sor and Carcassi, and some of the impressionism of Villa Lobos (another of Howe's personal favorites). The result is a very convincing nylon string performance which influenced scores of guitarists to follow. (Randy Rhoads, Rik Emmett and Edward Van Halen have since included "neoclassical" acoustic guitar solos in their repertoires.)

On the four band tracks, Howe plays brilliantly, succinctly, and with great pathos for each tune. The guitar parts are tailored with a George Harrison-like sense of correctness and rhythmical placement. *Roundabout* finds him adding nylon string harmonics and sombre latin melodic touches (perhaps inspired by Villa Lobos *Prelude #4*) to the moody intro and supplying a crisp, sharply-accentuated Motownish rhythm part to the chorus. *South Side of the Sky* features Howe playing tastefully behind Jon Anderson in the verse. The "roots-rock" rhythm/lead fills and riffs are somewhat like George Harrison's licks in *Sergeant Pepper's Lonely Hearts Club Band*. A Django Rheinhardt influence can be discerned in the quick scalar Gypsy type runs later in the tune, and there is a bit of Jeff Beck (Yardbirds period) in the closing lead solo, where fuzzy, sitarish lines are mixed with a slight blues-psychedelic attitude (the raga influence quite popular with 60's rock guitarists). *Long Distance Runaround* opens with some intricate jazz-flavored harmony lines in duet with Wakeman (a nod to Dave Brubeck). Here Steve plays with a warm, clean tone (probably his familiar Gibson ES-175 hollow-body electric) to achieve a balanced sound with the piano. Further in the song a strong counterline played in tandem with Squire against a bouncing 8th note piano figure creates another Beatlesque mood (similar to *Hey Bulldog*, a standard texture by this point). In *Heart of the Sunrise* Howe makes use of subtle fingerpicked chord figures on electric (a sort of Chet Atkins variant) in the verse, contrasting sharply with a fierce intro in which the group plays darting jazz-rock lines in unison—this section was undoubtedly a precursor of many a fusion tune to follow. Wes Montgomery-inspired sliding octaves are employed in the instrumental transition.

Fragile remains untarnished 14 years after its release. In the premiere issue of **GUITAR** Magazine, Howe acknowledged it as among the best work he produced throughout his entire career with Yes. And while we have to wait and see what Howe's collaboration with ex-Genesis guitarist Steve Hackett yields, we can only hope that it will endure like **Fragile**, his Rock of Gibralter. ■

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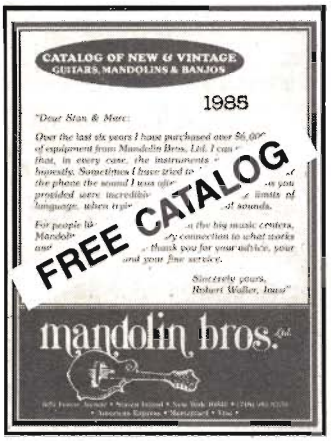

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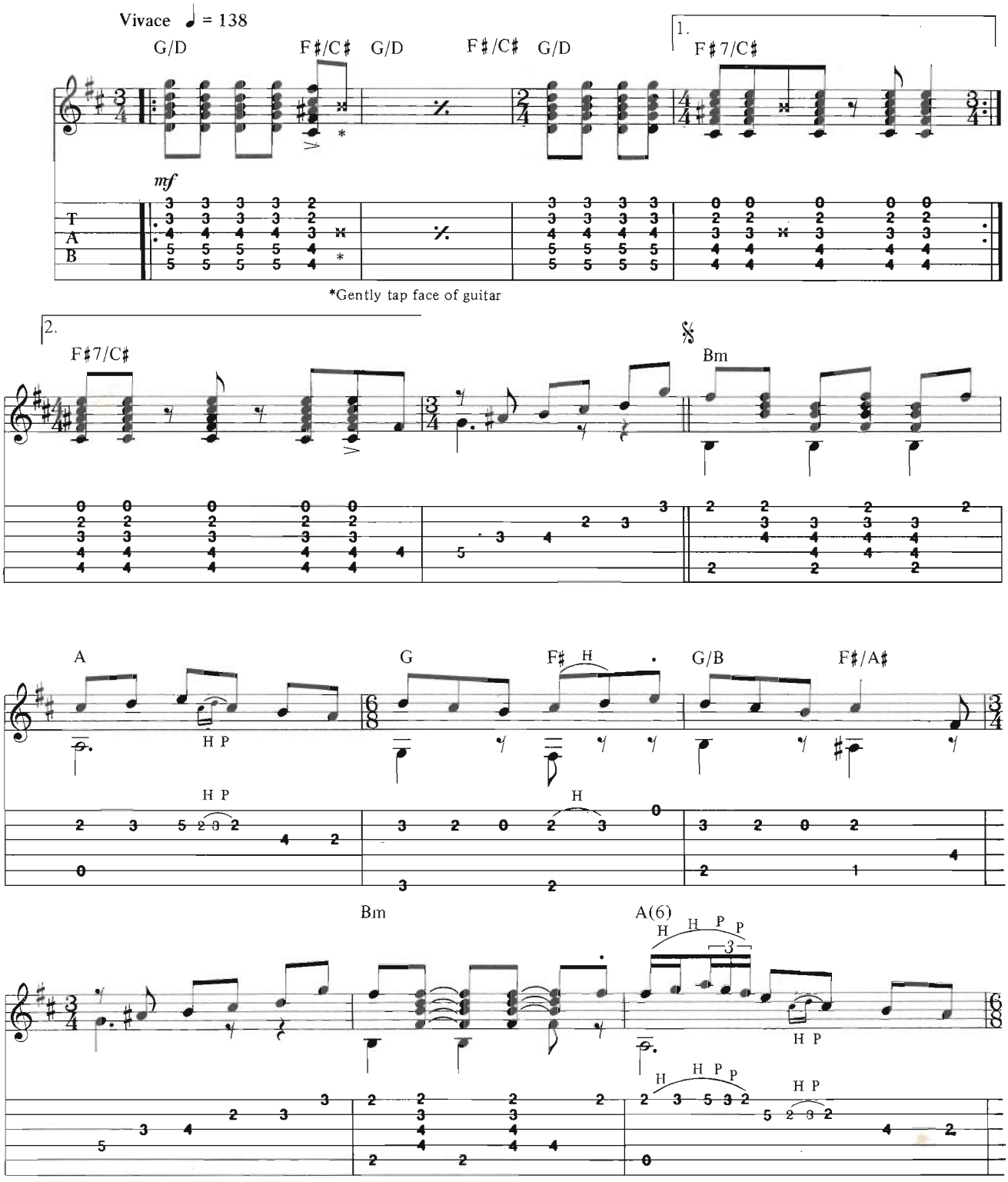
Tablature Explanation See Page 84

MOOD FOR A DAY

As recorded by Yes
(From the album Fragile/Atlantic 7211)

Words and music by
Steve Howe



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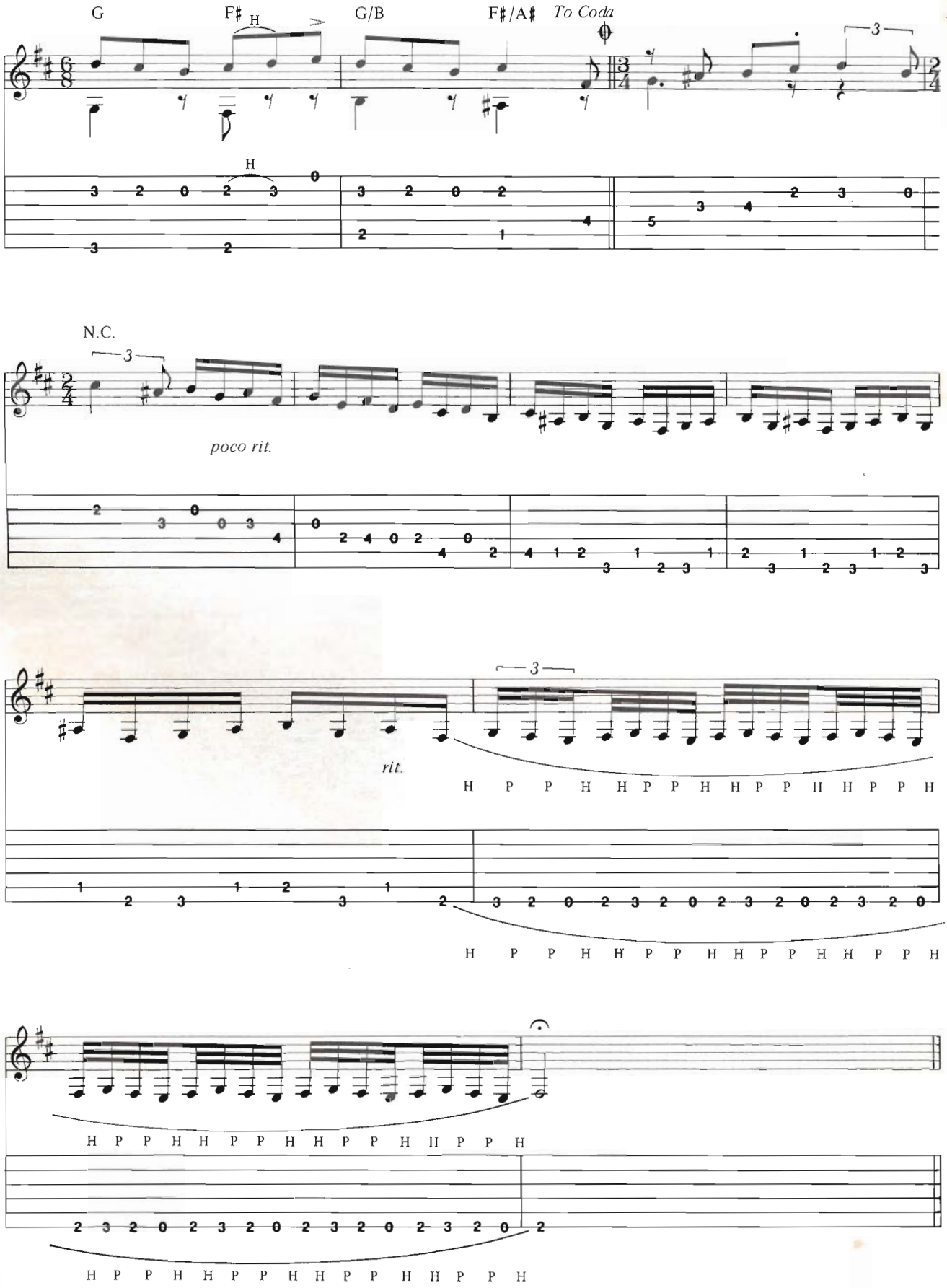
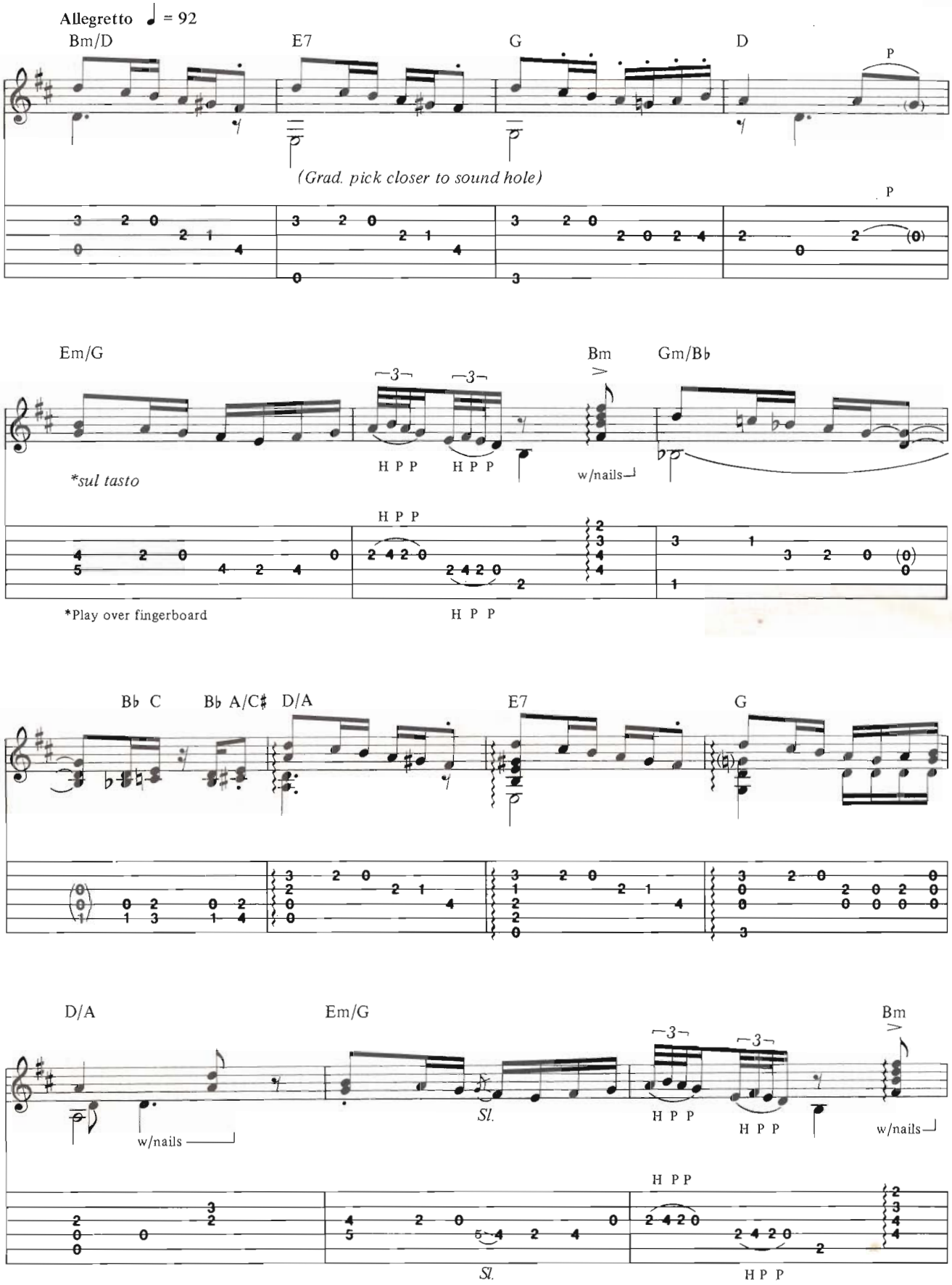
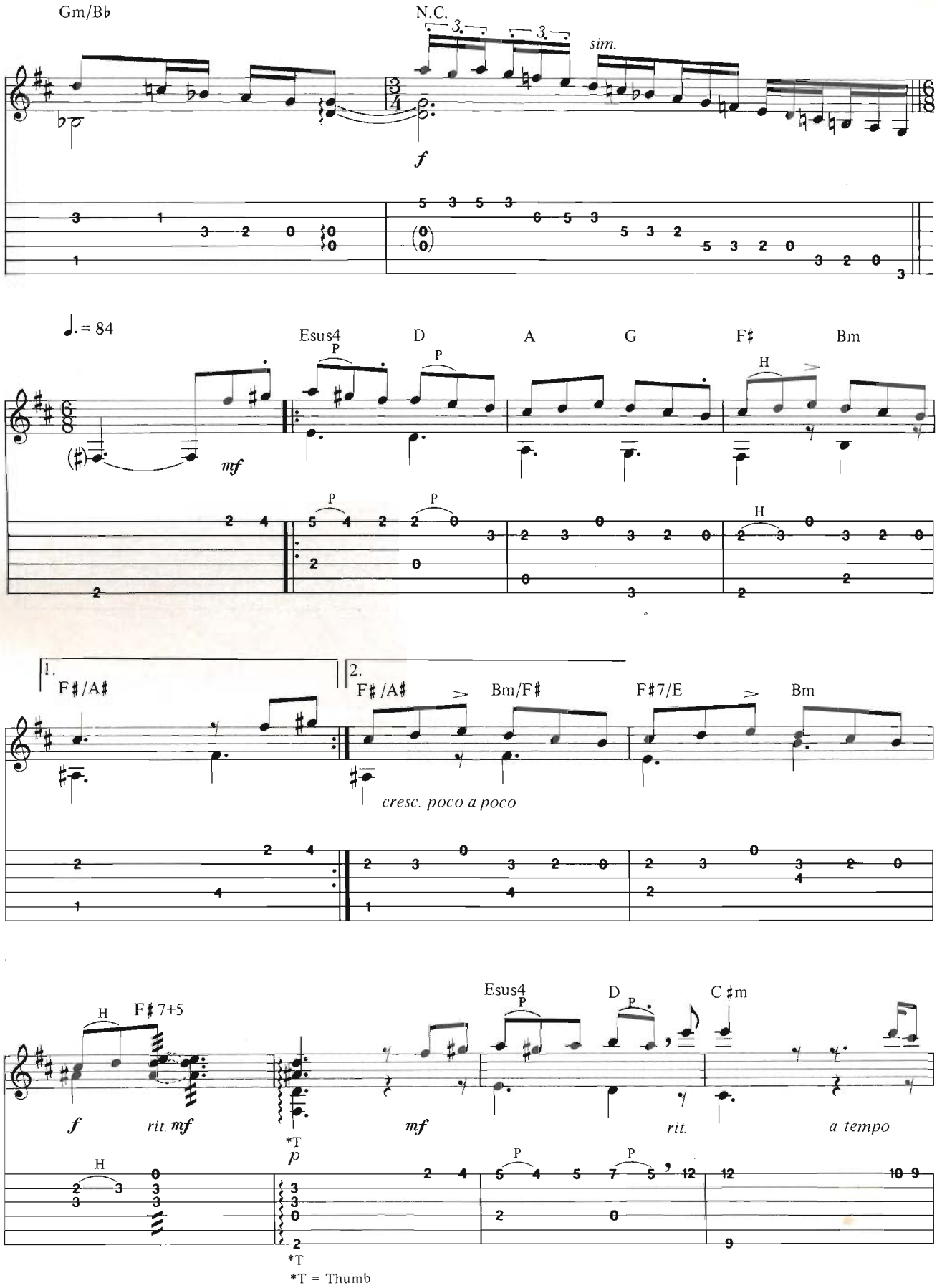
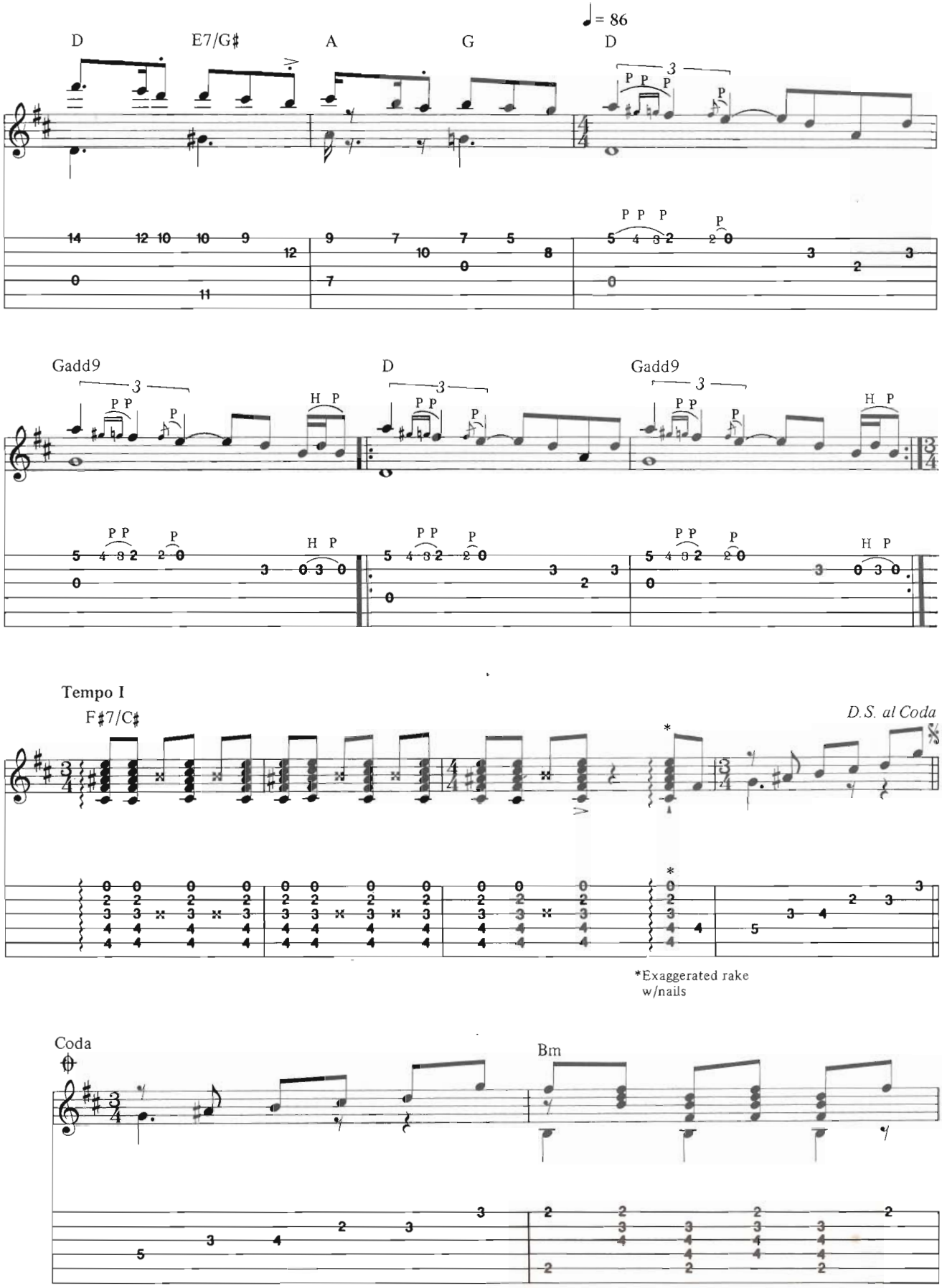
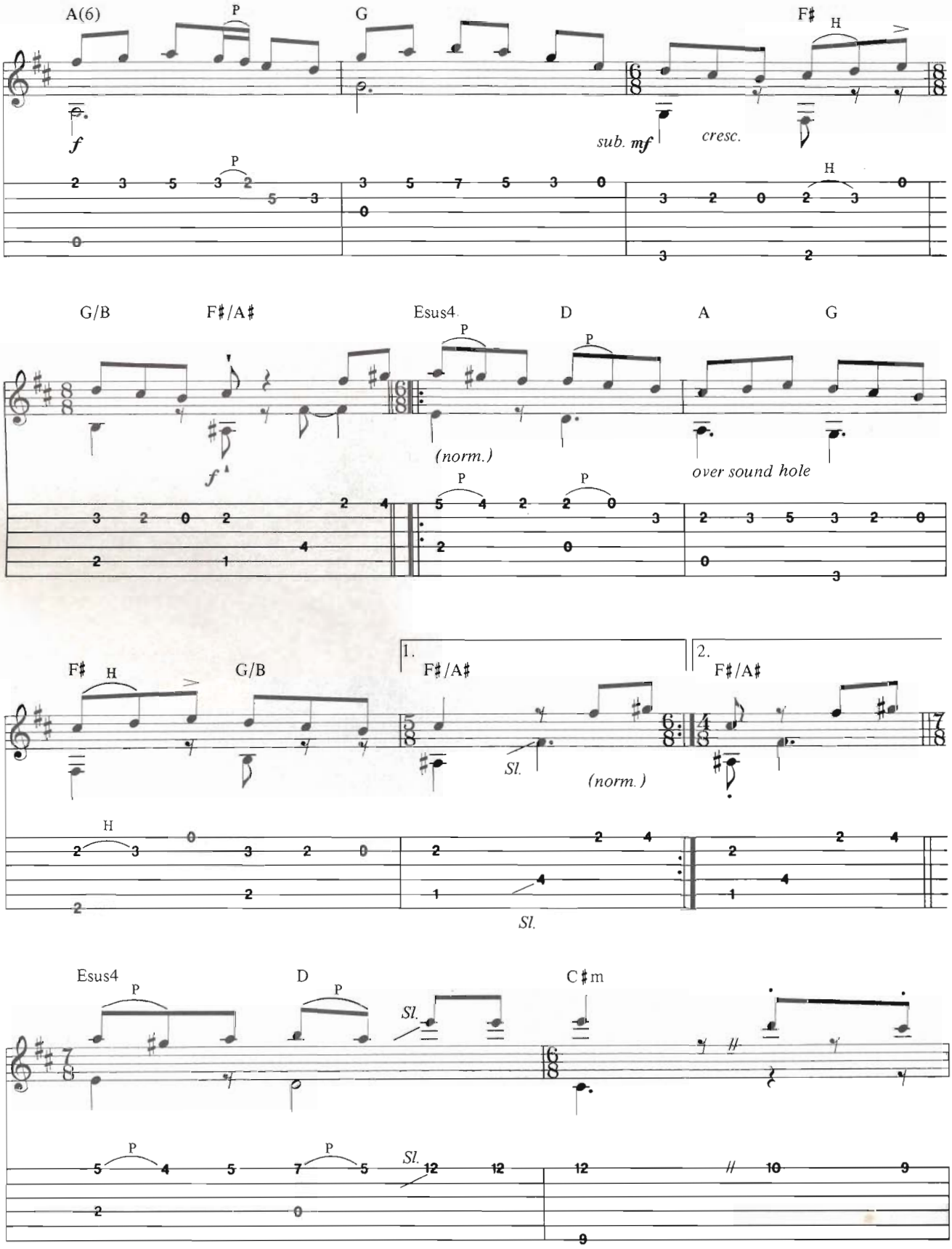
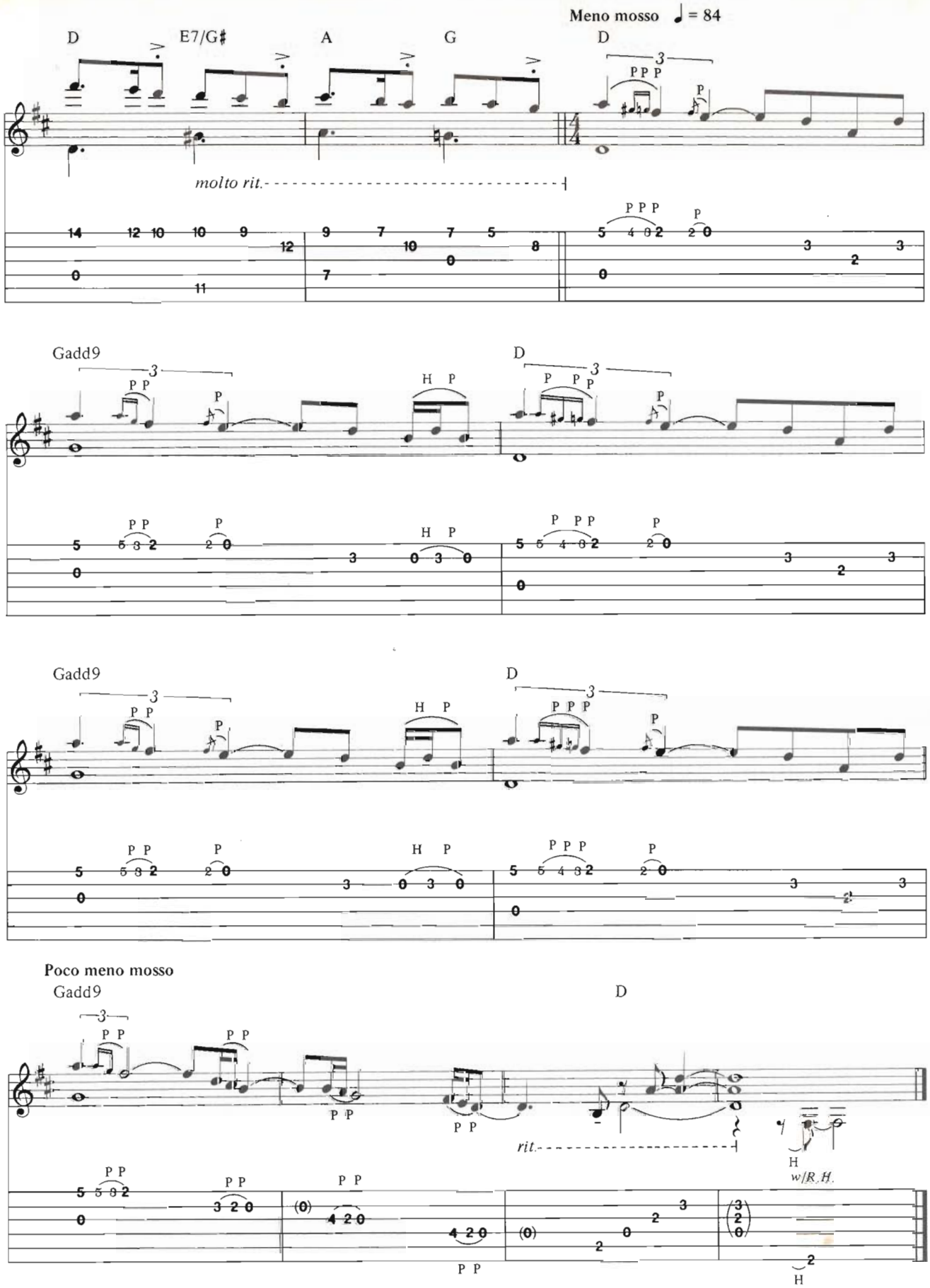

G
F♯
G/B
F♯/A♯
To Coda
N.C.
poco rit.
rit.


Allegretto ♩ = 92
Bm/D
E7
G
D
P
(Grad. pick closer to sound hole)
P
Em/G
Bm
Gm/B♭
*sul tasto
H P P
H P P
w/nails
H P P
*Play over fingerboard
H P P
B♭ C
B♭ A/C♯
D/A
E7
G
D/A
Em/G
Bm
w/nails
Sl.
H P P
H P P
w/nails
H P P
Sl.
H P P


Gm/B♭
N.C.
sim.
f
♩. = 84
Esus4
D
A
G
F♯
Bm
mf
1.
F♯/A♯
2.
F♯/A♯
Bm/F♯
F♯7/E
Bm
cresc. poco a poco
F♯7+5
f
rit.
mf
*T
p
Esus4
D
C♯m
mf
rit.
a tempo
*T
*T = Thumb


♩= 86
D
E7/G♯
A
G
D
Gadd9
D
Gadd9
Tempo I
F♯7/C♯
D.S. al Coda
*Exaggerated rake w/nails
Coda
Bm


A(6)
G
F♯
f
sub. mf
cresc.
G/B
F♯/A♯
Esus4
D
A
G
(norm.)
over sound hole
F♯
G/B
1.
F♯/A♯
2.
F♯/A♯
Sl.
(norm.)
Esus4
D
C♯m


Meno mosso ♩ = 84
D
E7/G♯
A
G
D
molto rit.
Gadd9
D
Gadd9
D
Poco meno mosso
Gadd9
D
rit.
w/R.H.

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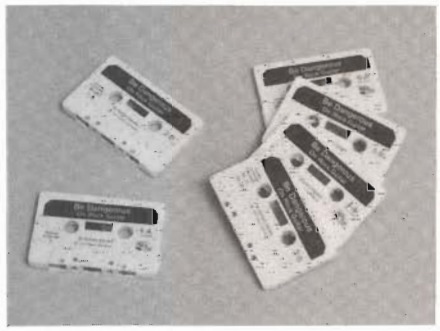

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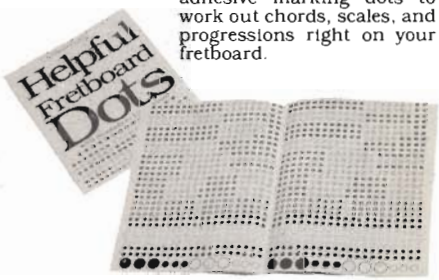

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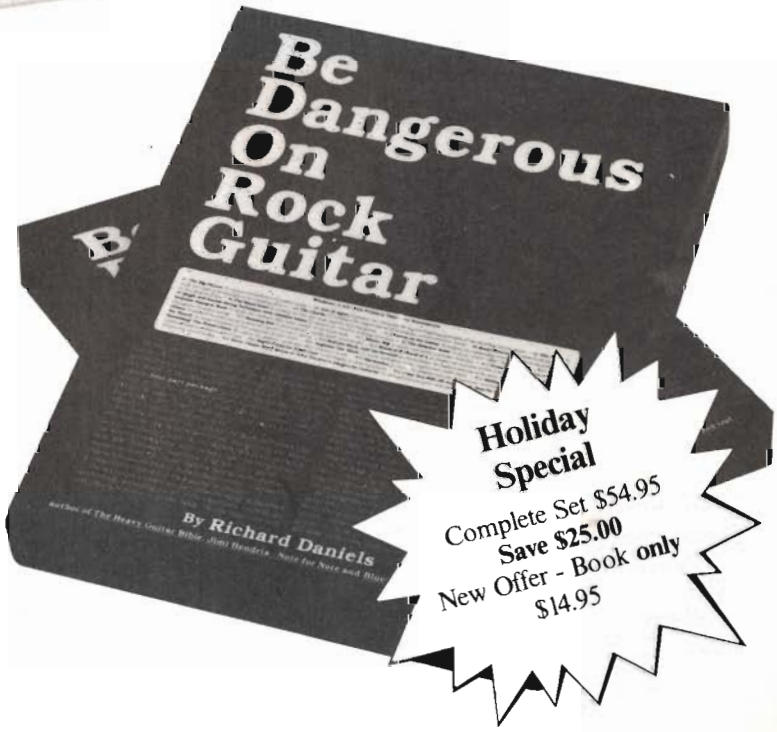

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G&L has added the SB-1 bass to its family of musical instruments. It has a 34" scale with 21 frets, maple body and 7½" radius, select hardrock maple neck supported by an adjustable truss rod and a tilt adjustment feature. The SB-1 is fitted with their standard precision tuning keys with patented tapered string posts and maple fingerboard.

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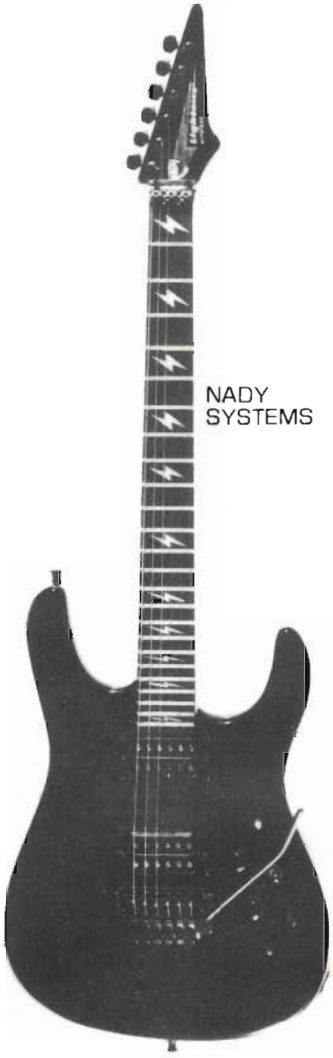

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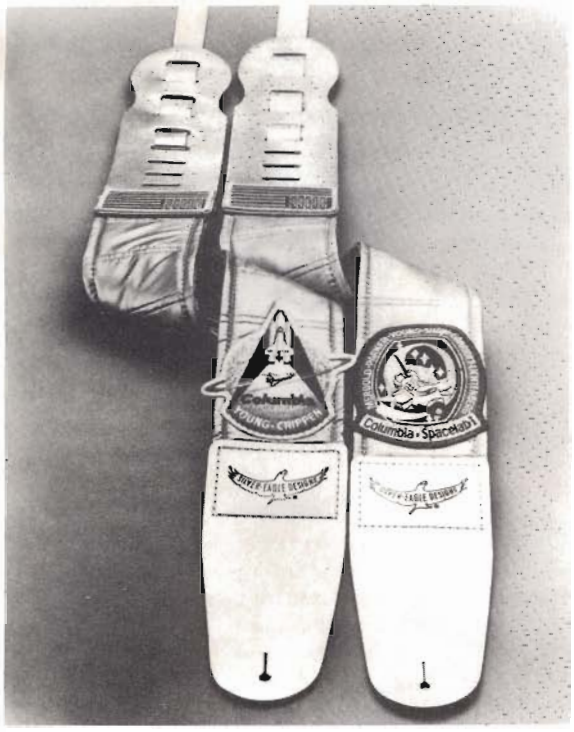

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Zon Guitars announces the introduction of their new Scepter bass guitar. The Scepter is a single pickup, graphite neck bass with passive electronics. Designed for the ultimate stage look, the unique body style is also extremely light and well balanced. Another feature of the Scepter is our special design graphite composite neck which gives the bassist a fast comfortable feel and very "live" response. The Scepter comes in a variety of colors and may be ordered with either chrome, black or gold hardware.
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SHURE BROTHERS, INC.

the Vinyl Score

by Buzz Morison

LITTLE CREATURES—Talking Heads
Sire 9 25305-1

Performance: Happy
Hot Spots: *Walk It Down* and *Stay Up Late*
Bottom Line: A return to their simple roots.

It's been almost a decade now that David Byrne and Talking Heads have been sculpting their quirky pop music that seems to change shapes with the passage of time. Beginning as a guitar rattling New York New Wave trio, the Heads grew up to be African synthesizers, dance-rock kingpins and makers of rock's best concert film. What next for these arty types? Who would've guessed a return to simple, conventional pop on **Little Creatures**, both infectious and curious as it progresses along its seemingly sweet and innocent way. Byrne's cryptically logical lyrics are wound through simple, pleasing melodies that mix genres that include country (*Creatures of Love*), swamp funk (*Walk It Down*), slinky soul (*The Lady Don't Mind*) and even a kind of John Lennon imitation (*Perfect World*). Instrumental intensity is enfolded in the churning backgrounds, and the typically precise performance seems notable for the way the simple songs are wrapped in complex playing, reinforcing the elementary nature of Byrne's world view. Puzzling in its almost naive simplicity (as reflected in the album's cover art), **Little Creatures** presents more of the Heads' pop for nervous dreamers.

WHEN A GUITAR PLAYS THE BLUES—Roy Buchanan
Alligator Records AL 4741

Performance: Smokin and blue
Hot Spots: *A Nickel and a Nail, Why Don't You Want Me* and *Country Boy*
Bottom Line: Blistering display of guitar prowess

For ten years record producers tried to make Roy Buchanan into the next rock guitar god, until, finally, he'd had enough and flat-out quit recording. Quit, that is, until he could produce himself and play the way he wanted. Well, that time has come at last. Given free reign by Alligator Records, Buchanan has made his bluesiest, purest album of guitar music. His fans worldwide should heartily cheer his return on **When a Guitar Plays the Blues**. With his immaculate tone, Buchanan prowls and jumps the blues, decorating his solos with a mile-wide collection of bends, twists, howls and snarls. While his straight, piercing lines may lack some of the dirt and danger of blues bastions like Chicago's Southside, no one can quibble with Buchanan's technical wizardry nor his total mastery of his guitar. On the album he confidently navigates blues, funk, soul and rocking jumps, before taking a tour of his well-stocked house of tricks on *Sneaking Godzilla Through the Alley*. **Guitar** is an album that should be snapped up by guitar fanatics and blues lovers—a welcome re-introduction to Roy Buchanan, electric guitar monster.

INVASION OF YOUR PRIVACY—Ratt
Atlantic 7 81257-1

Performance: Stomping
Hot Spots: *You're in Love* and *Between the Eyes*
Bottom Line: A raucous slap at the sophomore jinx

With a debut album that shot to platinum status, Ratt became the hard-rock success story of 1984. But before such success really can be enjoyed it sometimes becomes an unbearable weight, affectionately known as the Quiet Riot sophomore hex. How has Ratt fared against the beast? With heads down and guitars blazing, these five Californians have given that jinx a run for its reputation with **Invasion of Your Privacy**, a smart, stomping album of Ratt rock filled with memorable, mashing melodies. The songs are all originals, crisply played, sharply produced and infused with energy and bite by vocalist Stephen Pearcy, a glamorpuss who does more than just scream and strut, though he's good at that, too. Twin guitarists Warren De Martini and Robbin Crosby riff and roar with spunk and seem to have shared solo duties fairly, with De Martini's flashy, Van Halen drenched whips being more integrated into the songs this time out and Crosby cutting up more mainstream, blues-edged lines. Without trying to be too fancy or outrageous, Ratt has fashioned a solid, storming album that proves them more than a one-record crew.

CIELO E TERRA—Al Di Meola
Manhattan ST53002

Performance: Carefully dreamy
Hot Spots: *Traces of a Tear, Atavism of Twilight* and *Solace*
Bottom Line: A meditative shift

Al Di Meola gained a reputation as a fiery, energetic electric guitarist while serving in Return To Forever during the height of the jazz fusion hubbub. Now this New Jersey whiz-kid, noted for high-speed wailings, has taken a turn mid-career, after dazzling in an acoustic trio with John McLaughlin and Paco De Lucia, to create **Cielo E Terra**, an album of solo and duet moodscapes. Creating something of a technical masterpiece, Di Meola meticulously recorded his assortment of mostly acoustic guitars to reveal their emotional and tonal differences, layering earthy nylon strings over steel rhythm strummings, steeping his solos in echo and blending myriad guitar voices into his gentle, drifting melodies. He also has incorporated the Synclavier guitar into his works, mostly for effect in creating otherworldly voices and distinctly non-guitar sounds such as wood flutes on the brooding *Atavism of Twilight*. Brazilian percussionist Airto adds colors and chills on four cuts, engaging in an extended duel with Di Meola in the long title track. These rustling, latin-tinged duets are the album's emotive centerpieces and show Di Meola to be both a knowledgeable explorer of recording techniques and a fluent and ever interesting guitarist.

WORLD WIDE LIVE—Scorpions
Mercury 824 344-1 M-2

Performance: Relentless
Hot Spots: *Coast to Coast, Rock You Like a Hurricane* and *Make It Real*
Bottom Line: Seventy minutes of meaty rock

Scorpions finally made it to the top in 1984, culminating their climb with a stinging year-long tour that took them across Europe, the U.S. and Japan. Having used a steady progression of hard-rocking albums as steps up, this German band decided to reward their fans with a two-record set, **World Wide Live**, with cuts culled from twenty recorded shows and their last four Lps. The result is a relentless gob of hard, sweaty rock filled with Matthias Jabs' short, substantive guitar solos and Klaus Meine's screaming and singing. The only thing that keeps this compilation from being a bone fide smash is Meine's nonstop yammering. In his Germanic English he repeatedly bellows at the crowd that they're the greatest. That's why **Coast to Coast** is the set's best cut—it's an instrumental that saves the meandering second side. That side is given to rhythm guitarist Rudolf Schenker so that he can strut and strum prettily on the acoustic **Holiday**, a song soon lost to a Meine/millions shout-along. But the music and high energy overcome Meine's infatuation with his onstage power, to make this a grinder that should keep Scorpions at the head of the pack.

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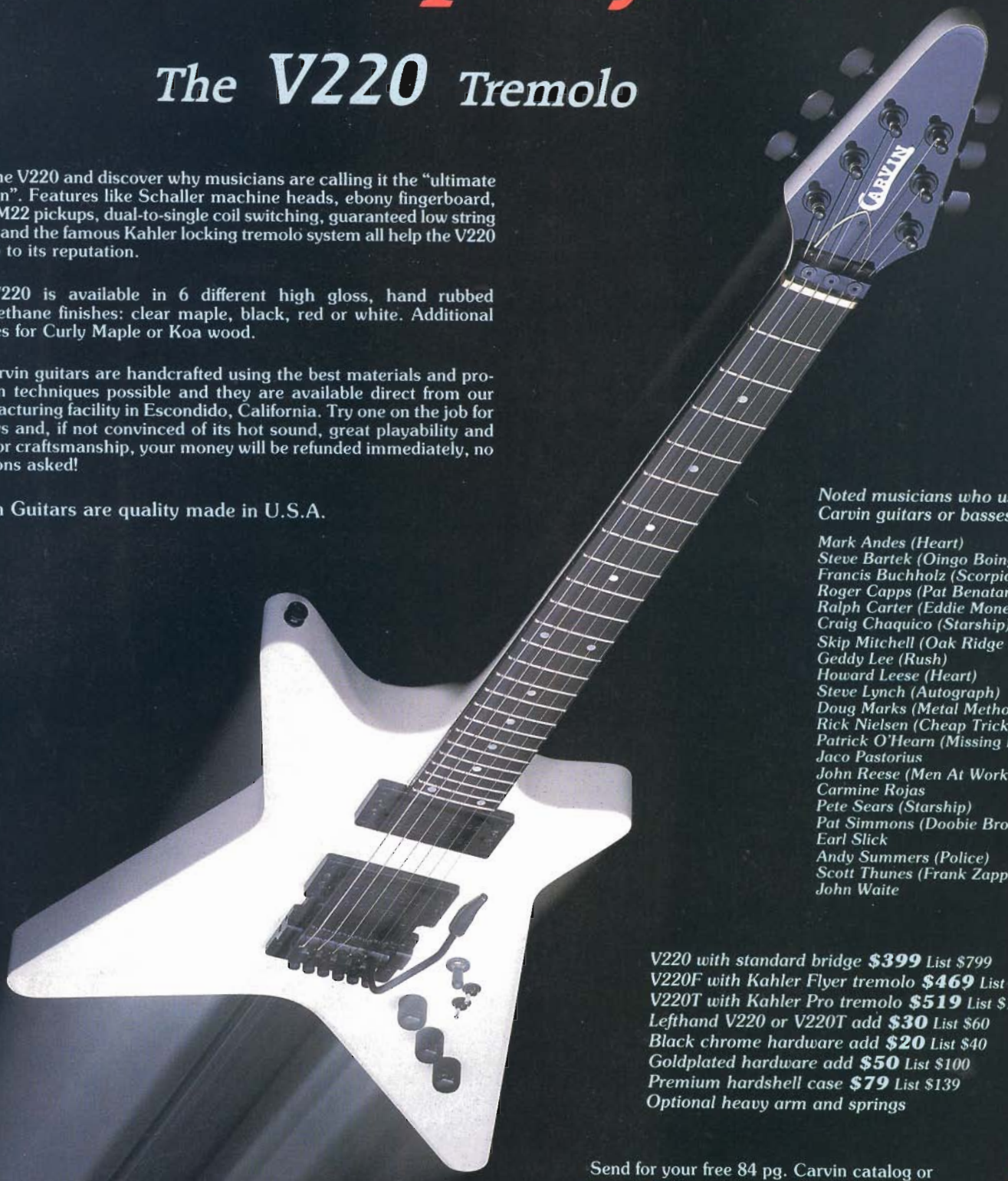

Noted musicians who use Carvin guitars or basses.

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Skip Mitchell (Oak Ridge Boys)
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Rick Nielsen (Cheap Trick)
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MIDLINE

THE ALLMAN BROTHERS AT FILLMORE EAST—Polydor CPN-2-0131

The Allman Brothers are synonymous with the words Southern boogie rock. This hard-working, hard-playing six-man band from Georgia came to epitomize the driving sounds of the South with their blues/rock blend touched by down home sensibilities and infused with a jamming, double-drummer insistence that wouldn't let listeners rest. In the late Seventies, this double-guitar band, led by brothers Gregg on vocals and keyboards and Duane on unpalleled slide guitar, reached a sizzling peak with a two-record set recorded in two nights at New York's Fillmore East. On it the band's guitarists, Duane and the more lyrical Dickie Betts, led an exploration of blues and rock that has few equals for pure guts, emotion and virtuosic rock and roll improvisation. Now repackaged at a midline price, **The Allman Brothers at Fillmore East** is a document of a band and genre at their heights. Not long after this recording was made, Duane Allman was killed in a motorcycle accident, and the band was never the same. **Fillmore** is one great memory of that band and guitarist.

Three of the sets' seven songs run over ten minutes, stinging, unrelenting workouts on blues melodies and riffs. Even when the band breaks down into solo and duet noodling, the tension remains, wound tightly through breathless valleys preceeding the next wailing peak. Duane Allman, canonized as one of rock's greatest slide guitarists, is pumped and startlingly forceful from the album's opening gritty melody, *Statesboro Blues*, through to the classic twenty-two-minute *Whipping Post* finale. But the band was clearly more than Duane's showcase. Dickie Betts' gentler, burrowing guitar playing was integral, and a balancing, equal voice to Duane's, and Gregg Allman's singing was the mournful soul of the music. Whether digging into a nonstop shuffling bar groove, as on *Done Somebody Wrong*, or dissecting a blues standard with precision and invention, like *You Don't Love Me*, the Allman Brothers were *the* guitar band of their time. Rock still mourns the shortness of their creative lifetime.

UNDER THE BLADE—Twisted Sister Atlantic 7 81256-1-Y

Performance: Basic and adolescent
Hot Spots: *Run for Your Life* and *Under the Blade*
Bottom Line: Hard rock with little flair

Under the Blade was Twisted Sister's first album, recorded in 1982 and never released in the U.S. Having achieved a measure of success with their screaming *We're Not Gonna Take It*, the nice Long Island boys who hide behind leather and lipstick have remixed **Blade** and put it out at a reduced price. The album has none of the musical flair or flagrant dramatics that the band has since cultivated and incorporated into its image. There are attempts at being bad and sinister on such songs as *Destroyer* and *Bad Boys (of Rock 'n' Roll)*, but the sound here is very basic—the playing is neat and precise but takes no chances. **Blade** reveals Sister as the hard-working bar band they were four years ago, mixing in heavy blues on *Day of the Rocker* and keeping the pace fast and hard. Guitarists Jay Jay French and Eddie Ojeda provide the album's peaks with flashy solos, but Dee Snider seems to have only begun his transformation into one of rock's meanest mouths. As basic hard rock, **Blade** might be worth the time, but don't expect any of the menace and mayhem Twisted Sister has unleashed since.

BE DANGEROUS ON ROCK GUITAR

Be Dangerous On Rock Guitar is a multi-media rock guitar instruction package which consists of a 24 chapter book, 6 hours of cassette tape, a wall poster and fretboard dots. The project was produced by Richard Daniels, the author of **The Heavy Guitar Bible** and **Jimi Hendrix - Note For Note**, and is published by Cherry Lane Music.

By Richard Daniels

WINDOW #23

Copy Any Riff Off Any Record Note For Note

Primary Objective Statement - To present a method for deciphering any recording

When I wrote *Jimi Hendrix - Note For Note*, I sort of stuck my neck out. I kept telling everybody that I was going to write this great book. I started by writing a biography of Jimi's life, spent weeks getting underground Hendrix recordings, wrote a lead guitar primer, drew the cover portrait, selected the twelve songs that I wanted to transcribe. But the bottom line question was still unanswered: HOW IN THE WORLD WAS I GOING TO FIGURE OUT JIMI HENDRIX NOTE FOR NOTE? I knew the procedure, really. It was just difficult to actually GET DOWN TO DOING IT. Writer's block, I guess. Then one fine day I simply bit the bullet and set up the music room for the task. I said to myself, "What's the problem? There is nothing hidden on the musical recording. The tones are recorded one after the other. Jimi had a six string guitar that was set up just like mine. I only had to IDENTIFY THE OBVIOUS. I mean, if I was responsible for cracking the secret recipe for Kentucky Fried Chicken, I would be in BIG TROUBLE. But, to identify and list a passage of frequencies—how hard can it be?" I found out.

TYPES OF PLAYBACK SYSTEMS

There are three basic ways to play recordings for the purpose of copying guitarwork: the turntable, the cassette player, and the reel-to-reel tape deck. The problem with the turntable is that you cannot stop the recording in its tracks to play back short segments. The problem with the cassette machine is that it does not have variable speeds which can be used to slow down the music to half speed. The problem with the reel-to-reel machine is that very few people have them. The reel-to-reel is by far the best piece for breaking down the music. We are not talking about super high-tech recording decks here. We are talking about old, used, beat, half worn out, pawn shop quality stereo reel-to-reel decks. We are not really concerned with *recording* anything, just with *playing it back*. The cassette deck is good for copying, but the record player takes a distant, yet acceptable, last place.

THE PROCEDURE

The following list of pointers will help you learn how to copy any recording that you want. The most important thing that I can tell you IS TO ACTUALLY TRY TO DO IT. Once you break down your first lead break you will be filled with confidence and will come to the same conclusion that I did: *you can teach yourself guitar*. The list is slanted towards those fortunate enough to have access to a reel-to-reel recorder, but will also assist you in copying from a turntable or cassette.

- Get your guitar ready. Put on new strings and clean up the board. Tune up the instrument to a metered tuner if possible, and make sure you have enough good hookup chords.
- Tape just the piece of music that you want to figure out onto the cassette or reel-to-reel, pressing the tape counter to zero on the first note of the lead break, or the beginning of the song, if that is what you want to figure out.
- Set the volume between the recording and your guitar to a good balance. There are a number of ways to wire up the deal. On my home use Sony TC 399, I plug the Strat right into the front of the deck (source) and use earphones to monitor everything. By flipping the monitor switches to different settings, I can hear just the recording, just my guitar, or both. Believe it or not, I find it preferable to use a distortion box to overdrive the signal of the guitar. It gets rid of that "Flat" up front sound, giving the live guitar a distant feel that better matches the recorded guitar.
- Play the opening bars of the song and try to figure out the opening chord or bass note on the low string. Tune this string perfectly to the

recording. Then turn the recording off and tune up the other five strings, run the machine down to the zero point on the tape counter and get ready.

• Get ready to PLAY SHORT SEGMENTS AND REWIND. This is the key. This is the secret. This is the one single most important point that my experience can tell you. You must DOMINATE OVER THE MACHINE'S CONTROLS. Get to know each one - especially PLAY, PAUSE and REWIND. Play just the opening notes that you want to figure out. I do not mean opening bars - I mean opening *notes*. Forget the song. Forget the break as a whole. Just GET THOSE FEW NOTES. Run them ten times if you have to, because after the recorder is off and you have to go to your guitar to pick them up, you must have them fresh in your mind. I don't know what it is about the first few notes, but everything seems to fall into place after you get them behind you.

• The single note lead break is the best type with which to start. The question of position, which box was used, immediately rears its dangerous head. The secret to which box the artist used is to be found right ON THE TAPE. You just have to know what to listen for. If a note is hammered on, it is obviously above another fretted note rather than below it on a higher string. All of the finer points will become evident as soon as you TRY HARD TO ACTUALLY DO IT. After you teach yourself the breakdown process on your own equipment, then you can teach yourself any type of guitar style that you want.

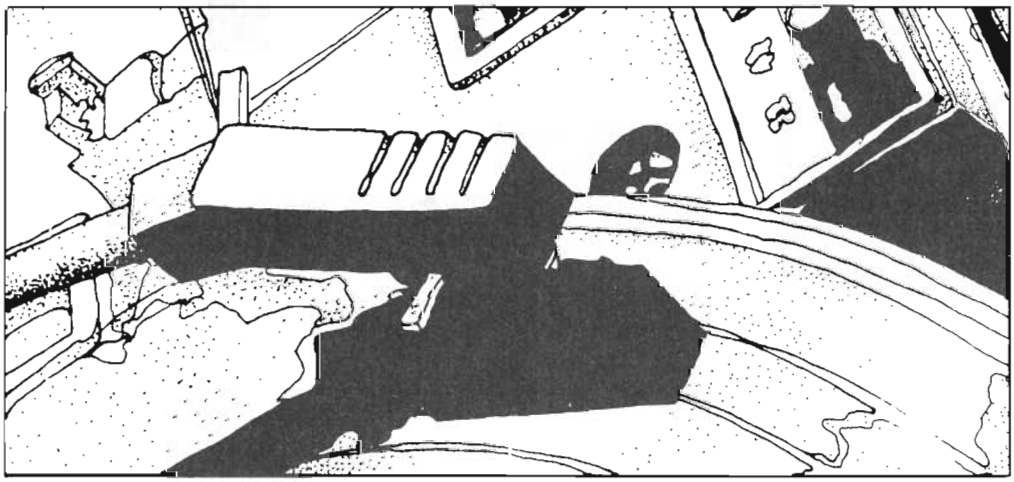
• The portable battery operated cassette players have a lot of good features for tape copying. Many newer models have a great feature called "cue review". This allows the quick rewinding of short segments of tape without "breaking" the machine out of the play mode. That's the game: quick, accurate, specific reviewing of the musical frequencies.

• If you have a reel-to-reel, try slowing down a piece of tape by recording the original on the middle speed for slow playback on the low speed. This procedure introduces half as much tape over the playback head for any time period, and results in the frequencies of the original signal sounding one octave below their "real" pitch. Slowing the tape down is a great way to isolate short segments of tape because everything is slower, lower, and easier to deal with.

• If you want to figure out chords, isolate the chord in question and play it several times over the head, on the slow speed if possible. This will plant the chord's components into your mind. Unlike the piano, the guitar's notes are not really sounded "simultaneously," but in quick succession. By playing the chord in question enough times on the tape machine, you can become familiar enough with the chord's degrees to shut the machine off and "sing the notes to yourself." At this point YOU CONTROL THE PLAYBACK SPEED. Just sing them slowly, pick up your guitar, AND FIND THE RIGHT NOTES.

Hey, I'm not going to tell you again: DO IT YOURSELF. I once had a student who just could not figure out the lead to *Honky Tonk Women*. He telephoned me and said, "It's just too hard, too fast. I can't pin it down." The first thing I said to him was, "How long on the clock did you actually try to do it? Did you just give the hell up after ten minutes, or did you really try?" He never really answered me. I agreed to help him if he promised that we would take the phone off the hook, lock the doors, and not leave the room until we had figured out each and every note of the song in question.

About three hours later, after I had forced the guy to PIN IT DOWN USING THE REWIND BUTTON, he shook his head affirmatively at me across the wires, guitars, and tape recorders — and I knew he was set for life.



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by Barry Lipman

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QUESTION: *Will a graphite nut help my Kahler Tremolo System stay in tune?—Lee Fehr/Eureka, Il.*

ANSWER: It might, especially if the string lock is located too far from the nut. String locks work best when installed within ¼ inch or less of the nut. The short distance between them helps eliminate the tension-storing tendencies of the extra string-length between the lock and the nut.

If your lock is properly installed, be sure you are using soldered strings (see Q&A May '85) before resorting to changing your nut. Without soldered strings, you don't stand a chance of staying in tune. D'Addario and Kahler have presoldered strings on the market specifically designed for the Kahler system.

QUESTION: *How does the angle at which the strings pass over the bridge saddles affect sustain and string tension on a guitar?—Alexander Tokar/Highland Park, NJ.*

ANSWER: The angle of the strings over the bridge need only be sufficient to produce a clear note. Too sharp an angle will hasten string breakage, while too shallow an angle will produce an unclear tone lacking in sustain.

The overall string tension will not be affected by the angle in either case so long as the guitar is retuned to A = 44o after any adjustments are made.

You can tell if your string angle is insufficient over the saddles by lightly pressing down on the string just behind the bridge saddle. If the tone or sustain improves, you may need to increase the angle in order for the string to exert enough downward pressure on the saddle to produce a good sounding note. If you do not hear any difference (obviously, ignore any pitch difference), your angle is at least sufficient.

You can change the angle on guitars with separate stoptailpiece and bridge assemblies by adjusting the tailpiece height.

On guitars with bolt-on necks you can adjust the neck angle by means of either shimming or changing the "tilt" adjustment. This will aim the neck at a higher or lower bridge height, producing the same action at a different saddle height.

Guitars with fixed or glued necks and combined tailpiece and bridge assemblies are extremely difficult to adjust for bridge string-angle. Normally, either the neck would have to be reset or the bridge would have to be morticed into the surface or raised up on a platform or shims. Either job can be quite tricky and I would advise you to consult a qualified repairman before proceeding. ■

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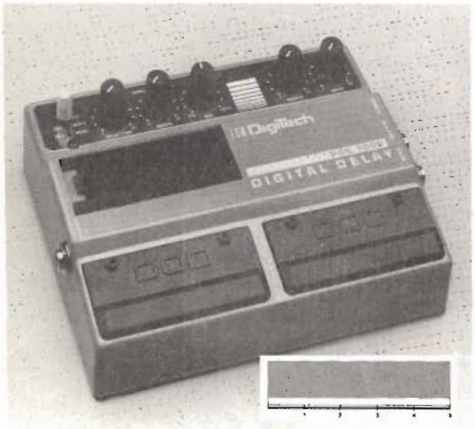
PLUGGING IN

by Bob Rose



DigiTech PDS 1000 List $199.95

The DigiTech PDS 1000 is a Digital Delay that sits on the floor like a chorus pedal (not in a rack). It is about the size of two small overdrive pedals put side by side. It is light blue in color and easy to carry.

The controls on the PDS 1000 are: three position delay settings (these are 65.5 msec, 250 msec, and one second: All the inbetween settings are gotten with the dial called Delay Time); Regeneration (on the longer delay times this controls the number of repeats and on the lower settings this gives slap echo to comb filter effects); Mix (with this you choose the amount of delayed signal that you want in relation to the dry signal); Output and Input (this determines how much signal comes into the delay and how much goes out).

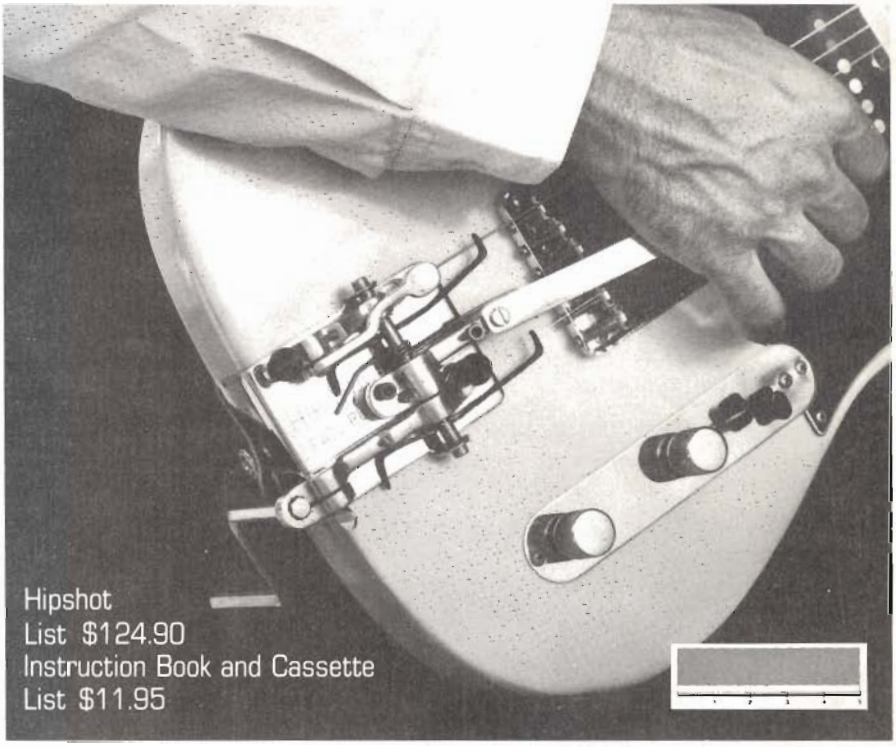
The PDS 1000 has a jack for an input and two jacks for output (one for delay and one for dry out). There is also a jack for an AC adapter. If you don't use AC you can use your old friend the nine-volt battery.

The reason that this pedal is a little larger than others is that it has not one foot switch but two. One of the switches controls the turning on and off of the delay, while the other controls the infinite repeat. Infinite repeat means that you can play a chord or some notes and have them come back at you like a loop. This means you can play on top of them at the same time (a good way to practice ideas against chords). You can also record ideas on top of other ideas that are in the loop for sound on sound. This can be very interesting (or horrible depending on your ideas). This overdubbing feature can get muddy if it is overdone.

The advantage of having a separate switch for infinite repeat is that you don't have to bend over and make adjustments on the pedal to use this feature. This way you can set your controls for regular delay as well as for infinite repeat and switch between them at will. I find this a real handy feature.

As far as the meat and potatoes of Digital Delays, the PDS 1000 is an excellent unit. The frequency response is very good, giving good sounding delay without a noticeable loss of signal. It is interesting how a good sounding delay unit like this will inspire a player to find new uses for delay. I found myself experimenting with a volume pedal, a long delay setting on the PDS 1000, and the infinite repeat loop to get some weird chordal sounds. I recorded different chords (slow attack with the volume pedal) on top of each other and got the sound of a giant polychord with an interesting pulsating effect due to the volume pedal. It took a while to get the timing down, but it was well worth it. There are some great sounds that you can get by muting the strings and setting the delay to one repeat of the eighth notes you are playing. If you play every other eighth note, you will sound like you are playing twice as fast as you really are. With my Guitar Synth this sounds like a Sequencer.

Since the DigiTech PDS 1000 sounds good, is well made, is affordable, and has the advantage of two pedals, I rate it five out of five. ■



Hipshot
List $124.90
Instruction Book and Cassette
List $11.95

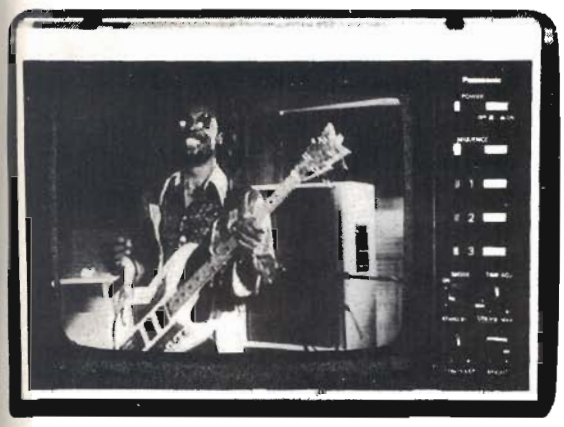
A few years ago I decided to learn to play steel guitar. I bought one and started to fool around with it, copying stuff from records and all the other things you would do to learn an instrument. What I found was that the steel guitar cannot be played by a human being. I know that there are many good and some great steel players, but I don't consider them human. I now know they are specially blessed, or more likely visitors from another planet. I had to go back to doing the best I could to emulate steel type licks on the regular electric guitar.

The Hipshot is a new device on the market that is just for us frustrated steel players. It is a mechanism of levers and arms that fits over the tailpiece of your guitar. It hooks up to some of the strings on your guitar and allows you to bend strings using these levers. The unit I tried had a palm lever that bent the G string up a whole step, a lever that lowered the low E to a low D, and a lever activated by pressing it with your hip (hence the name "Hipshot") that raised the B string a whole step. This is a version of the device that I tried and whose price is reflected above, although there are other versions.

For an extra $11.95 you can purchase a book of instructions and a demo cassette by a fellow named Charles Crews (I assume he is the inventor) demoing the Hipshot and talking about it. The book and the cassette are designed to work together and I recommend them to anyone who buys the Hipshot. The book says there will be a furthur publi-

Continued on page 108

Rock Secrets Revealed!



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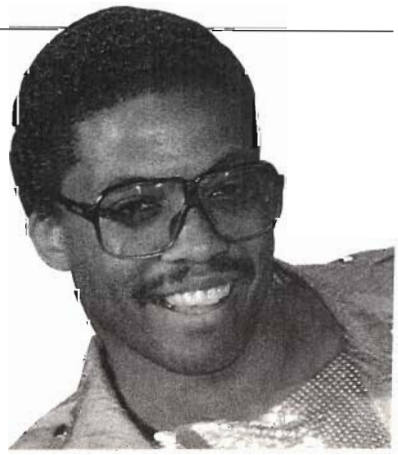

Hosted by Herbie Hancock.

A BBC-TV Production presented by WNET/New York

Continued from page 106

cation coming out with even more ideas for the unit.

In the two hours that I spent at the music store trying out the Hipshot, I got very turned on to it. I found that bending one or two voices on some very simple chords sounded like a steel guitar. Of course, it is necessary to get used to the levers, especially the one activated by your hip. This is quite awkward at first. I also found that I could only activate the Hip lever while standing up, which I consider a disadvantage since I like to sit when I play. (If you stand up when you are playing a studio session the leader will think you want to go to the bathroom.) The other two levers were easier to deal with and I even started to make progress with the hip lever.

The book and cassette that you can buy to accompany the Hipshot has some basic techniques for bending notes within chords that are well illustrated. It also has some well-known licks from country records that can be played with this device. It also shows an arrangement of *When Sonny Gets Blue* that demonstrates the use of the device in jazz (I didn't care for this. It sounded a little strange with all the string bending in a standard tune.)

The Hipshot is definitely a terrific new gadget. If you are willing to learn some new innovative techniques to add to your guitar playing, the sky is the limit. The obvious use for this device is in country music, but I am certain some creative guitar player is going to come up with a whole new concept of playing rock 'n' roll, since there are so many new chord voicings available as well as single note licks and inside bending. Maybe it will be you. I rate this five out of five.

Thanx to Manny's for providing off-the-shelf effects.

On the Case

By Joe Pichkur

Joe Pichkur is a professional luthier and repairman in Elmont, L.I. His clientele includes Bruce Kulick, Eddie Ojeda and seven-string master Howard Morgan.

Kramer-Ripley Stereo Guitar
List Price $1,349

Today's keyboard technology and sophisticated recording techniques have created a music environment which makes the average guitar's electronics appear antiquated by comparison. In keeping with today's technology, Kramer, together with luthier Steve Ripley, has developed a totally new and innovative stereo guitar. Unlike conventional stereo guitars which have preset left to right separation, the Kramer-Ripley stereo guitar utilizes a separate pickup and pan pot for each string to allow for an infinite number of stereo mixes.

Our test instrument sported an attractive gloss-black body with a clear satin finish on the maple neck. Together with black Schallar hardware and Floyd Rose tremolo the instrument had the elegant appearance of an imported sports car. The instrument's wide rosewood fingerboard and jumbo frets played very well. The only minor criticism I have is that the frets, although nicely leveled, were left slightly flat and could have used a slight recrowning. The Floyd Rose tremolo functioned text-book perfect and did not require fine tuning during our entire test.

At the heart of the electrical system is what appears to be a single Bartolini humbucking pickup, mounted in the bridge position, but in actuality the pickup assembly houses six separate humbucking pickups. A lead wire from each pickup connects directly to its own tuning network and low-noise operational amplifier. The left to right stereo balance of each string is controlled by one of six small pan pots diagonally mounted across the guitar's lower bout with master volume and tone controls governing the instrument's final output. A stereo cord connects the guitar with a passive splitterbox which splits the signal into two mono signals.

In test, the electronics proved to be of the highest quality, with the controls being very accessible while functioning smoothly and noise free. With all six pan pots set midway I heard an equal signal coming from both left and right channels. Moving one pan-pot left or right moved its corresponding string from channel to channel. My first attempt at mixing was an exaggerated panning by alternating strings left and right. This achieved the effect of two guitars in harmony. Next I tried panning the low E full left and gradually spread the six strings equally until the high E was full right. This gave a very pleasant natural spatiality to the sound. Lastly, I experimented with alternately mixing my two bottom strings left and right, together with various pannings on the top four strings. In short, the possibilities are endless. It was like having a mixing console built into the guitar.

In evaluating the Kramer-Ripley stereo guitar on a scale of one to five I would assign it a five for being the most innovative instrument I have seen in some time. ■

Guild Burnside Lance List $375

Like most American guitar companies forced to compete with lower priced imports the Guild guitar company, in addition to building guitars in the United States, also designs and distributes the less expensive Burnside line of guitars and basses which is manufactured overseas. The model I chose to review was the Burnside Lance, which is a takeoff of the popular Jackson Randy Rhoads guitar. The instrument features a neck-through-body construction, unbound rosewood fingerboard, two MAXX high impedance humbucking pickups, master volume and tone controls, a three position toggle switch, and an Absolute Precision tremolo system with locking nut.

My test of the Burnside Lance included the inspection of a total of three instruments. Cosmetically, all three were excellently finished, and together with stock black hardware, were very impressive looking. The instruments had a light but solid feel and like most V shaped guitars tended to be a bit awkward when used in a sitting position. However, standing with the guitar on a strap was very comfortable, partially due to its contoured (Strat style) back. The frets were of medium size and were all very neatly seated and finished. I was very surprised at how clean and buzz-free the guitars played at their extreme low action setting.

Of particular interest is the Burnside fine tuning tremolo. Although not a Kahler copy it did bear a slight resemblance to the former, both visually and functionally. The actual feel of the bar was much stiffer than a Kahler, which may attribute to the fact that it did return to pitch fairly well and did not tend to float excessively. The Tremolo is also equipped with a stop adjustment to limit backward movement, to ensure that the unit will return to a definite position. The locking nut is similar to a Kahler and requires an allen key (supplied).

In conclusion, the Burnside Lance is a very affordable, excellent guitar for the beginning guitarist. On a scale of one to five, I give it a five.

Thanks to Mike Christian and Sam Ash Music for providing off-the-shelf instruments. ■

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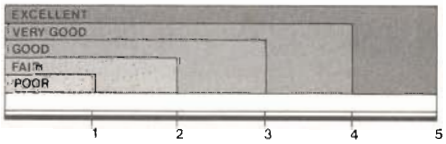

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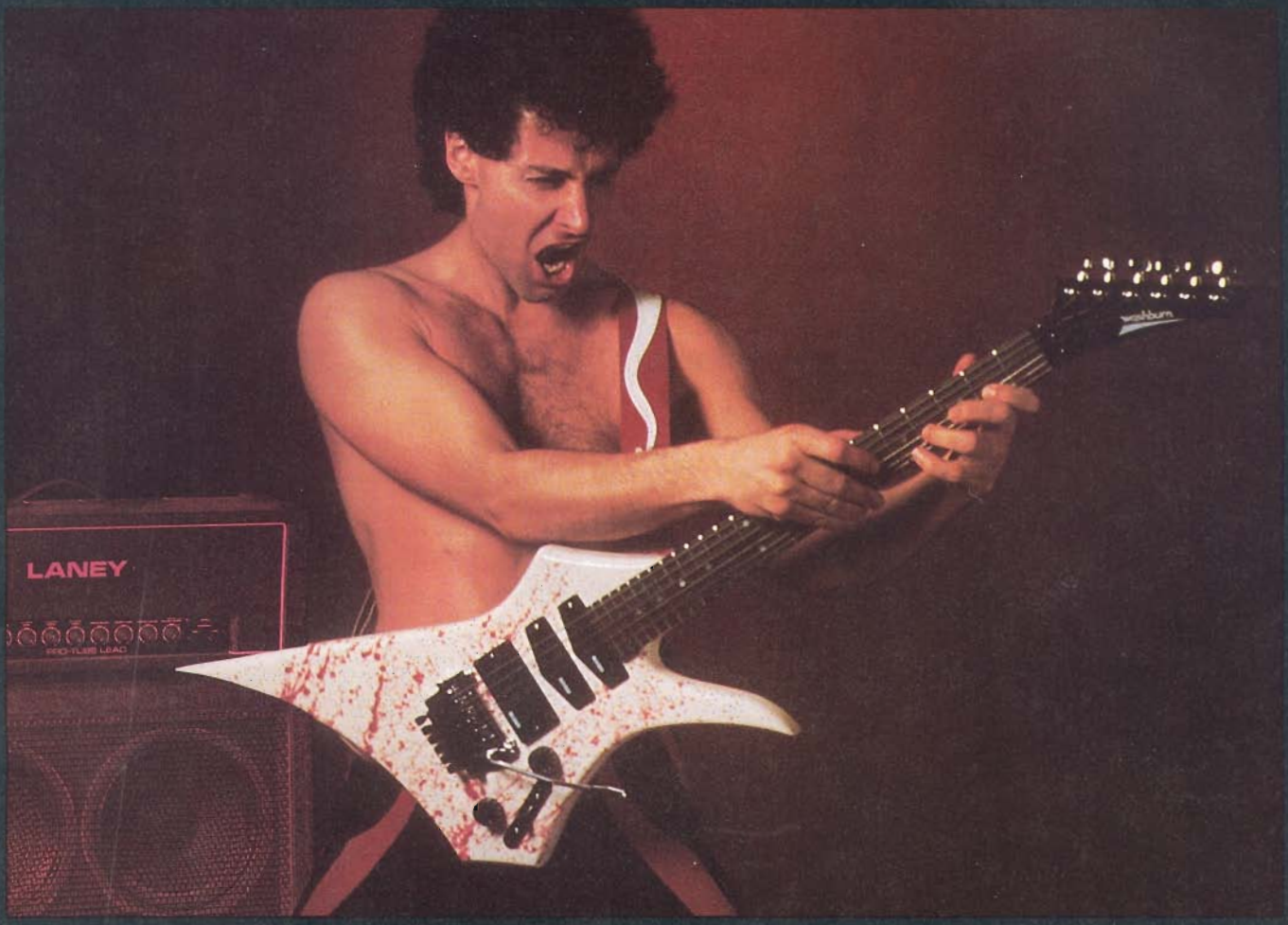

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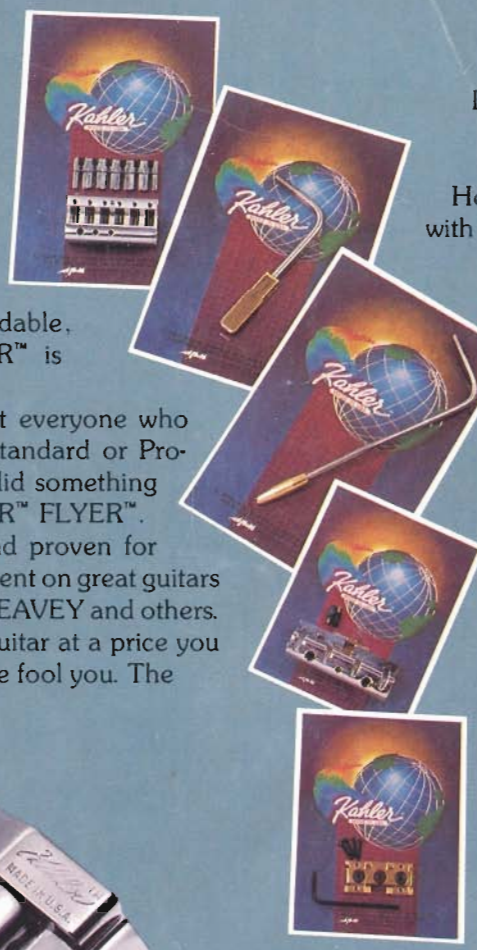

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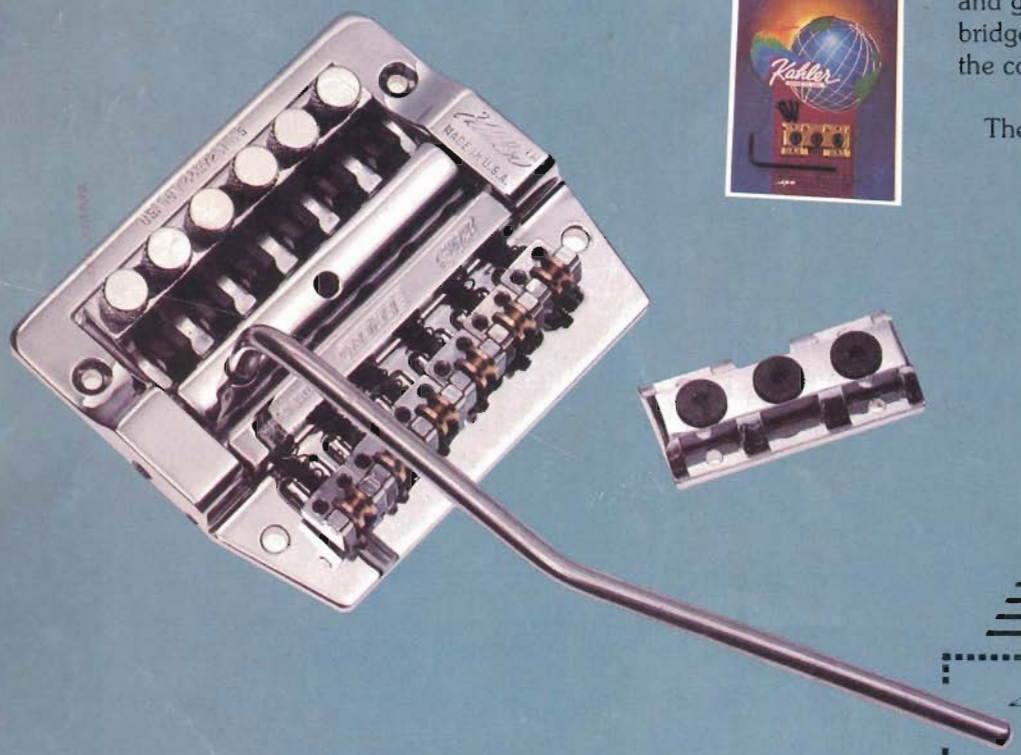

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